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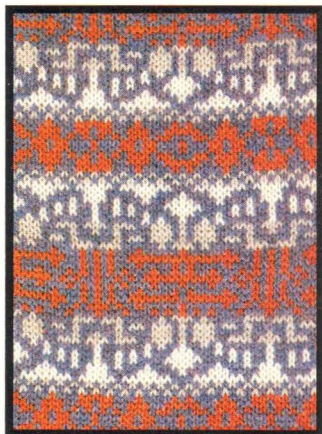
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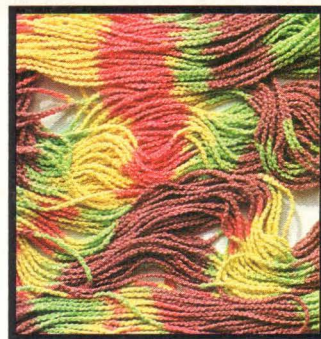
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Win a palette of
colourful yarns
from Paintbox Yarns!

1st Prize:
£150 x yarn

2nd Prize:
£100 x yarn

3rd Prize:
£50 x yarn

COMPETITION



Paintbox Yarns has been in existence since early 1992. Although supplying mainly to the designer market, this mail order company also supplies small single cone orders for home knitters.

The company stocks only natural fibres such as pure new wool, cotton, linen, silk, alpaca and mohair. Yarns are available in all weights from 2 ply to the chunky Arans, for both machine and hand knitters. Paintbox Yarns prides itself on selling an enormous range of colours... for example, 4 ply Pure New Wool comes in an amazing 98 shades! It is company policy to add to the range rather than discontinuing colours.

Another excellent feature of Paintbox Yarns is their fast delivery service. Orders are usually despatched within 24 to 48 hours.

You can obtain a shade card by sending a cheque for £3.50 to: Paintbox Yarns Ltd, 15 Bramblewood Close, Carshalton, Surrey SM5 1PQ (telephone 081-669 2950).

Our three winners will be able to select any yarns of their choice to the value of £150, £100 and £50, respectively.

HOW TO ENTER

Simply unscramble the anagrams opposite to find eight words/phrases connected with our competition. Write your eight answers on a postcard or on the back of an empty, sealed-down envelope, together with your name and address, and post your

entry to: MACHINE KNIT TODAY/PAINTBOX YARNS COMPETITION, PO BOX 9, STRATFORD-UPON-AVON, WARWICKSHIRE CV37 8RS. Closing date for receipt of entries is Wednesday November 30 1994.

RULES

Only one entry per person. Entries must be submitted on a postcard or on the back of an empty, sealed-down envelope. The prizes will be awarded to the senders of the first three correct entries drawn after the closing date. Prizes will be allocated in the order they are drawn and must be accepted as offered.

Entries received after the closing date or not complying with the rules and instructions exactly will be disqualified. The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Aspen Lithame Publishing, the printers of *Machine Knit Today*, or Paintbox Yarns Ltd.

Decisions of the judges and the Editor of *Machine Knit Today* will be final and legally binding. No correspondence can be entered into. Winners will be notified and the result published in a future issue of *Machine Knit Today*.

1. LIMA DEROR
2. RUTALAN BERSIF
3. TAXIBNOP SNARY
4. RUPE WEN OLOW
5. TONTOC
6. HADES SCARD
7. CAPALA
8. SIGNEDER

Where do you get your inspirations from? Hopefully, some of them will come from *Machine Knit Today* — but what about a wonderful selection of yarn. Don't you find just looking at a store or show display or the latest catalogue gets you buzzing with ideas? If this sounds familiar, then don't put down your magazine down until you have entered this month's easy competition where you have the opportunity to win yarns of your choice from Paint-box Yarns wonderful selection.

Sharing their inspirations are some of the finalists from the Welsh Fashion Awards, whilst a selection of textiles from a fine art painter turned textile designer and last year's City and Guilds students is on show in Textile Exhibitions.

Hopefully, you are now raring to start knitting yourself, so why not get out your colour changer and try out some of the ideas, techniques and stitch designs from our Colour Works supplement. Although a colour changer is not an essential, its use could speed up all the fun you could have with our colourful Fair Isle designs in the Stitch Pattern Library. If you are knitting in a hurry, you could always select a contrast yarn that changes colour in its length — the final result could be stunning! Alternatively, if you have a little more time, why not try dyeing your own colour change yarn? Ruth Lee explains how easy it can be to tie-dye all sorts of fibres in The Designer Look.

I don't know about you, but time is always at a premium with me, so anything to make knitting quicker and easier, without sacrificing quality is always worth considering. If you are a Singer knitter with a light scanning machine there's news of a wonderful new product for you in Singer Style — it could revolutionise your patterning! However, if you need a dazzling finish to a plain or textured garment, don't miss our money saving Special Offer on Sequin and Bead kits — so quick and easy to use! Whilst I'm on the subject of finishes, Kate Arklay has a great way to get a hand finished look from the machine with new techniques in Designer Details; or try out an edging with a garter stitch look from Terrific Trims.

In fact, you may have a little difficulty fitting everything in as there's so much

EDITOR'S LETTER

to knit and try this month — a fire-works theme takes a new twist in Seasonal Occasions; an insight into the New Zealand knitting scene leads on to sound advice on pattern placement in Master Class; the garter bar

is put to good use yet again in Falkberry Stitch; the fun of intarsia is explored in Simply Silver; ways of persuading Duo and E6000 machines to do what you want are the topic in Starting Out and Kid's Knits is full of ideas for garments with special appeal.

Ribbers and ribbed looks feature highly in many of this month's garment designs. There's a 'V' neck cabled top with a Fair Isle neckband, suitable for standard gauge machines and looks equally good on him or her. A bold rib and cable panel adorns a sweater (looking far more complex than it really is to knit). There are two garments which look as though they were made for each other (on Duo machines) — a wide ribbed top and jersey rib waistcoat. A long-line chunky top uses a rather special random dyed yarn combined with a plain yarn for a rib pattern look which is mostly worked on the main bed. Strictly single gauge (for their main patterning anyway) are a man's Fair Isle shawl collared sweater (a nice advance make for Christmas perhaps) and a tuck stitch tunic — a light, yet cosy and stylish knit.

Having brought up the subject of Christmas, take a little time to try out some of the ideas in Button Art for an original and seasonal finish and check out Books, Bytes and Stitches for ideas on what you would like to give (and receive) in the way of books, discs and patterns this year.

In fact, with the thought of all that Christmas planning and knitting, I must stop chattering so you can get on with your reading. Just one quick word though, if you haven't properly organised your present knitting yet — then make sure you don't miss *Machine Knit Today* next month — we have another free supplement for you — Gift Works, full of ideas and designs for quick and easy makes!

Until then, enjoy your reading and don't forget to knit!

Carol

There's a range of reasons why the top designers use Forsells.



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Betty Abbott gives us a fascinating insight into the New Zealand Machine Knitting Society's Annual Festival and passes on some interesting design ideas

MASTER CLASS

After a week of fellowship with knitters from all around New Zealand, not to mention several from Australia and even one from Kent in England, I have just returned home from attending the New Zealand Machine Knitting Society's Annual Festival, held this year in Hamilton. I am glad that my column is written rather than spoken, for after so much talking there is not much voice left.

THE FESTIVAL

The word about these festivals seems to be spreading, for each year we welcome more knitters from overseas and some of our Australian friends are now regular visitors.

As well as the society's general meeting and social functions, there was a choice of forty-eight workshops by ten different tutors, seven tours to local areas of interest, a Make and Model competition and this year for the first time, a Supreme Fashion Award parade.

AN INSPIRING COLLECTION OF COMPETITION ENTRIES

As always, most interest centred on the competition entries, over four hundred of them, of amazing variety and

creativity. These were on public display for three days, a great showcase of the abilities of machine knitters.

Each year has had its own outstanding entries, whether a set of magnificent wall hangings depicting the seasons, a single three-dimensional hanging of brilliant red Kniphofias (red-hot pokers) blooming against a background of the snow clad cone of volcano Mount Taranaki, a set of bagpipes, the old woman who lived in a shoe—complete with a sole of bubble jacquard tread, smartly clad penguins skiing down a child's snow suit, a coastline picture cleverly woven in textured yarns and always many colourful and fashionable garments, sweaters, skirts, trousers, jump-suits, coats, jackets, hats etc.

Three beautiful four metre lengths of fabric were perfectly blocked ready to be cut and sewn into suits or soft furnishings. A magnificent jacquard coat featuring a very colourful design of native flora and fauna fooled us all into thinking it was the latest example of electronic patterning, but the knitter had hand selected the entire coat of four (changing) colours on an ageing pink Passap. Some very smart suits, many sweaters, lovely multi-piece outfits for pre-schoolers and even a very cleverly constructed bra and knickers, knitted in lycra and cotton lace entered by one of the workshop tutors. Shawls, socks, tablecloths. Clever plating and weaving, including an amazing duck, full of character, with woven woollen 'feathers'. Last but by no means least there was the most adorable grey mother elephant, with a felted knitted hide, dressed in a lace trimmed plaid dress and bonnet and carrying twin baby elephants, dressed to match, complete with bibs and booties.

If such a display proves one thing, it is that the skill and creativity of the knitter is a very individual thing, entirely

separate from the brand of machine used, and that brilliant work can be achieved on any machine which is in good running condition.

THE COMPETITION CLASSES

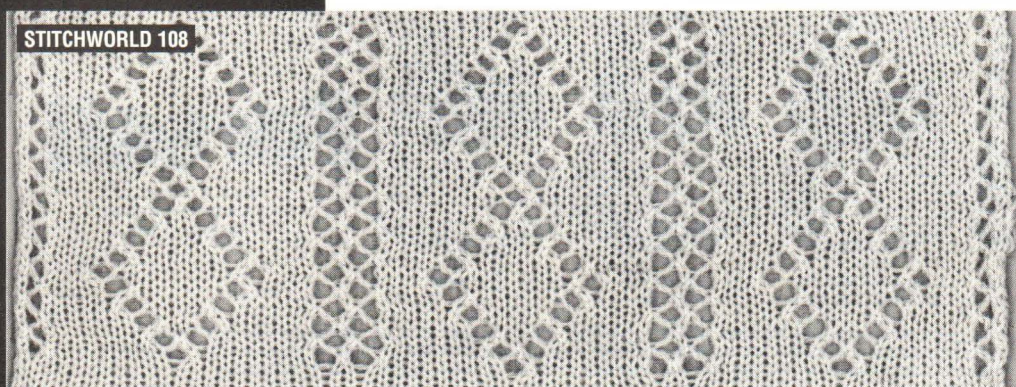
These annual festivals have been a highlight of the New Zealand knitting year for over twenty years now and this year I was once more a member of the judging panel of six. Even though it involves long hours and some very hard work, it is a tremendous privilege to see so much fine work at close quarters, and I cannot think of any other situation in New Zealand, or elsewhere, where there is the opportunity to closely scrutinise such a quantity and variety of machine knitting.

The competition schedule is divided into several sections, one for novice knitters who have never before won a prize at National level; the general section is open to all knitters except those who have won the cup for the most points in that section at a previous festival and the championship class is available to winners of the most points at previous festivals and anyone else who wishes to enter. The overall winner of the championship class is invited to be guest exhibitor at the following festival and this, too, can be most innovative. Whether it is native birds (knitted) in a forest setting with a flowering kowhai tree and bird calls softly playing, a fashion collection based on the four seasons, or as featured this year, a family group on a farm, complete with truck, hay and farm motor-bikes.

JUDGING PUZZLES AND MARKING METHODS

The marking scale, developed over the years, varies according to the type of class. Plain stocking stitch garments are expected to show an even, smooth tension and a very high standard of seaming and finishing. A garment with added features such as embroidery, beading, appliqué and/or collage allows much more scope for design. The marking scale reflects this with 40% of the total marks awarded for design in a creative class, while a stocking stitch class has only 10% for design and 50% for seaming etc. As you can imagine, it can be very difficult indeed to separate several excellent entries and this is where a 10% mark for 'degree of difficulty' helps. Other things being equal a sweater with a collar and buttoned front opening will score higher than a crew neck.

Judges work in pairs, their combined marks are averaged and along with written comments returned to the competitor. As a judge one is expected to be able to 'read' the way an entry has been knitted and assembled, not always the easiest thing to do, with traps for the unwary. In fact I sometimes wonder whether the competitors realise that the roles are actually reversed and in the long run it is the judges themselves who are being tested!



EVER IMPROVING STANDARDS

With this sort of interest you can imagine just how much the overall standard has improved over the years and some work would be the equal of any in the machine knitting world. The judging table is a great place to draw conclusions about various methods of seaming and finish and to see where design difficulties occur. While you may not be interested in competitive knitting you may find that an awareness of some of its finer points can improve your own standard of work.

One of the points of judging is checking the balance of a garment, common sense things like the general proportions of armhole depth and length of sleeve to body and the rather less obvious balance of a stitch pattern within the fabric — and this is where, unless there is some careful forward planning, knitters can tie themselves in knots when, for example, they come to set a vertical symmetrical panel within an area of stocking stitch. Lace, tuck and single bed jacquard patterns are often used in this way and almost all of them hold a hidden trap, whether knitted by manual selection, punchcard or electronic machine.

ADOPTING A NEW VIEWPOINT

Some knitters, thinking a 24 stitch pattern repeat is just that, knit the garment, then are disappointed with the result. It is not difficult to adopt a dressmaker's view of fabric, look at several widths of the pattern and plan accordingly.

Take a single pattern width of Brother *Stitchworld* 242. If you knit it as a 24 stitch repeat over a panel you will have two straight lines of tuck stitch at the left and only one straight line at the right. Add an extra pattern stitch at the right and the pattern is balanced and looks very much more pleasing. Irrespective of the number of 24 stitch repeats you choose to knit, an extra stitch must always be added to the last panel at the right!

If you knit several 24 stitch repeats you may wish to have three straight lines of tuck at each side. At the left you will need to add four stitches before the start of the first pattern and at the right five stitches at the end of the last.

TRIAL RUN

Having settled on the actual pattern width the next step is to do a dummy run with the carriage unthreaded but the number of needles for the garment piece in working position. If you are using a machine without any pattern isolation, take note of the width of the panel, use nail polish or correcting fluid to mark the position of outside left and right pattern needles and use this as a guide to return needles beyond the markers to knit stocking stitch. Check the position of the centre needle in relation to the panel, then check that the whole garment piece is correctly posi-

tioned. Most garment sizes use an odd number of stitches. If the centre needle of pattern is Left 1, the extra needle should be at the left. Time spent running this sort of check enables the garment to be knitted with confidence.

Until you feel competent in reading empty needles, when knitting lace you might find that it is better to do a run in waste yarn to see more easily where the pattern is actually positioned.

PANELLING ON THE PPD

If you use a PPD it takes only a few minutes to create a pattern for the particular panel you wish to knit. You might find it easier to do this in two stages.

1. Create new pattern 901, setting stitches to actual width of planned panel e.g. $24 + 1 = 25$ sts ($224 \times 3 = 72 + 4 + 5 = 81$ sts) and rows to number given in *Stitchworld*. HELP, MENU 7, load stored pattern from Built-in Pattern 242; 1 to lift whole pattern. HELP, MENU 8 set Horizontal Spread and carefully position cursor so that pattern balances. Position cursor on 1,1. Position cursor on 5,1. HELP, MENU 1, END creation. 2. Create new pattern 902, setting stitches to maximum width of garment and rows to the same number as before. HELP, MENU 7, LOAD pattern 901. HELP, MENU 8, set Negative. Now carefully position cursor so that centre of pattern falls on centre stitch. For example if pattern 901 is 25 stitches wide and maximum width of garment is 125 stitches, cursor should be positioned on 51,1. If pattern 901 is 81 stitches wide and maximum width of garment is 167 stitches, cursor to 44, 1.

You can now use HELP 1, END creation, using pattern variation Switch 6 when you come to knit or if you wish, once the pattern is positioned, HELP, MENU 7, load pattern 902; 1 Cursor 1,1 and because the negative has already been set the pattern is now turned back into the correct tuck stitch presentation.

NOTE that this extra step is necessary when dealing with tuck or slip stitch patterns only. Omit this step when working in single bed jacquard (Fair Isle), lace, weaving etc.

FURTHER EXAMPLES

Further examples you might like to work through are *Stitchworld* 108 lace. To give a complete panel add two stitches at left and one stitch at right of chosen number of repeats. Position cursor on 3,1.

Stitchworld 18, Fair Isle. Add 4 stitches at left, 3 at right of chosen number of repeats. Position cursor on 5,1.

Stitchworld 28. Add two stitches at left and two stitches at right. Position cursor on 3,1.

If you wish to position panel at the side of back/front write down the needle position of the first piece and then check that the position is exactly the same at the other side of the needle bed before knitting the second piece, i.e. there should be the same number of

STITCHWORLD 18



stitches between outside stitch of panel and edge of work.

HINT: If you are using a PPD where the total width of stitches is an odd number, setting Pattern Variation Switch 1 is all the change you need make. If you are working with an even number of stitches the pattern position will alter by one stitch. It makes good sense when working in these patterns to work

in off total stitches!

For perfectly matching pattern at the shoulders take care to always return punchcard or reset electronic pattern to the same row before starting each piece.

Working with diagonal patterns and positioning pattern in relation to necklines will have to wait until next month.

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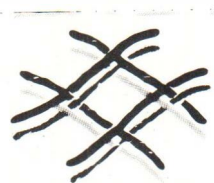
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SIZES

To suit chest 96-101[106-112:116-121]cm.

Finished measurement 114[124:132]cm.

Length 70[72:72]cm.

Sleeve seam 49[51.5:51.5]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Many A Mickle Shetland

1 x 400g cone in MC.

1 x 150g cone in each of A and B.

1 x 100g cone in C.

MAIN TENSION

Wash, dry and steam tension swatch before measuring.

30 sts and 36 rows to 10 cm measured over Fair Isle patt (tension dial approx 9).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 14.

NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.

PATTERN NOTE

Pattern is worked in Fair Isle using MC in Feeder 1/A throughout, changing colours in feeder 2/B thus:
Using MC and A, K7 rows
Using MC and B, K5 rows
Using MC and C, K5 rows
Using MC and B, K5 rows
Using MC and A, K7 rows
Using MC only, K2 rows
Using MC and A, K7 rows
Using MC only, K2 rows
Using MC and B, K5 rows
Using MC and C, K4 rows
Using MC and B, K5 rows
Using MC only, K2 rows
Using MC and A, K7 rows
Using MC only, K2 rows.
These 65 rows form the patt and should be repeated throughout.

BACK

With RB in position, set machine for 2x2 rib. Push 170[186:198] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-7/-7, K37 rows. Transfer sts to MB. Inc 1 st at each end

Man's Fair Isle Shawl Collared Sweater

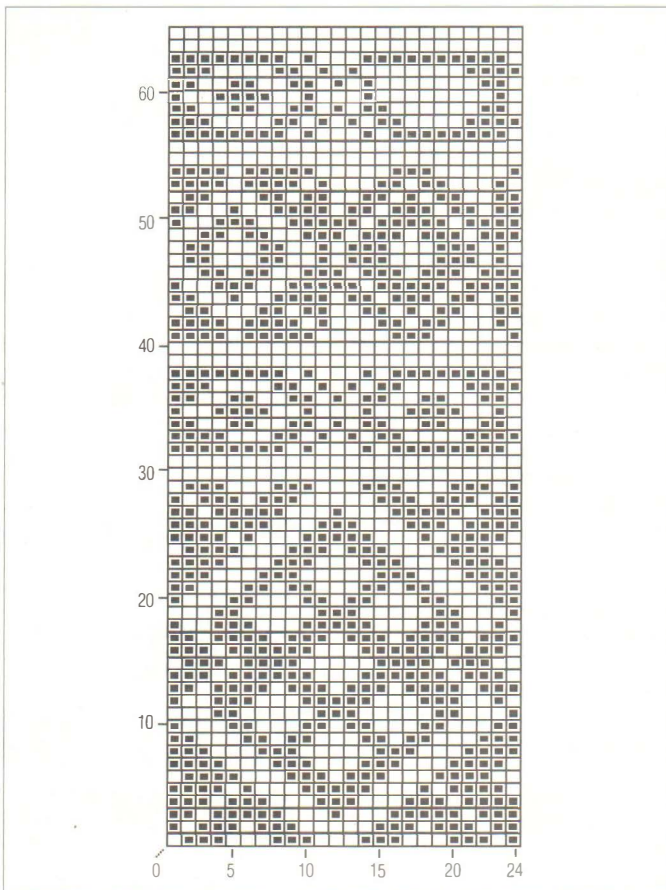
MACHINES: These instructions are written for standard gauge punchcard machines with ribber

YARN: Many A Mickle Shetland Wool

FIBRE CONTENT: 100% Wool

COLOUR: We used White (MC), Maroon (A), Clover (B) and Fig (C)

STOCKISTS: To obtain this yarn, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF



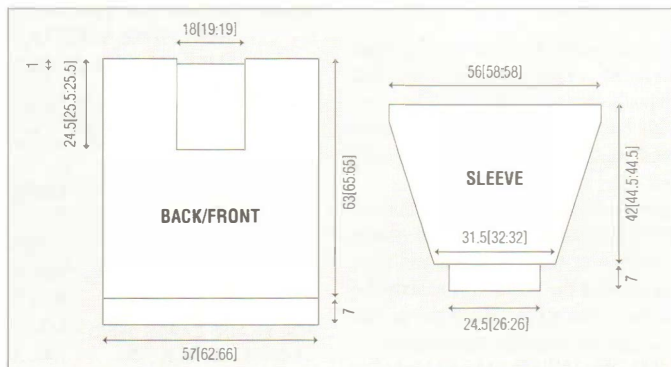
for the first size only. 172[186:198] sts. Insert punchcard and lock on first row. Set machine to select/memorise for patt and K1 row. CAR.

Set RC at 000. Release punchcard. Set carriage for Fair Isle knitting and work

in patt (see patt note) throughout. K until RC shows 222[230:230].

SHAPE NECK

Make a note of position in patt. Using nylon cord, K 102[111:117] sts at L by hand taking Ns down into NWP. Cont



on rem 59[65:71] sts at R for the first side. K2 rows. Using nylon cord, K10 sts at neck edge by hand taking Ns down into NWP. K2 rows and cast off. CAR. Unravel nylon cord over 59[65:71] sts at left. Reset punchcard at row previously noted and lock. Set carr to select/memorise for patt without K and take to L. Reset RC at 222[230:230]. Complete to correspond with the first side, reversing shapings. Unravel nylon cord over rem 54[56:56] neck sts and cast off loosely.

FRONT

Work as given for back until RC shows 138[142:142]. CAR.

SHAPE NECK

Using a separate length of MC, cast off centre 54[56:56] sts. Using nylon cord, K 59[65:71] sts at L by hand taking Ns down into NWP. Cont on rem 59[65:71] sts at R for first side.

K until RC shows 226[234:234]. Set carr for st st and using T10 and MC, K1 row. Cast off loosely.

CAR. Unravel nylon cord over 59[65:71] sts at left. Reset punchcard at row previously noted and lock. Set carr to select/memorise for patt without K and take to L. Reset RC at 138[142:142]. Complete to correspond with the first side, reversing shapings.

SLEEVES

Push 94[96:96] Ns to WP. Using WY, cast on and K a few rows ending CAL. Insert punchcard and lock on first row. Set carr to select/memorise for patt and using MC and MT, K1 row. Set RC at 000. Release punchcard. Set carr for Fair Isle. Work in patt as given for back. K3 rows. Inc 1 st at each end of next and every foll 4th row 37[39:39] times in all. 168[174:174] sts. K until RC shows 152[160:160]. Place a marker on centre st and cast off loosely.

CUFFS

With RB in position, set machine for 2x2 rib. Push 74[78:78] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. Using MC, cast on and K3 tubular rows. RC000. Using MT-7/-7, K37 rows. Transfer sts to MB. Using MC and MT-2, K1 row.

With wrong side facing, hang lower edge of sleeve sts on to Ns, dec 20[18:18] sts evenly along the row. Using MT, K1 row. Cast off loosely.

COLLAR

Work two pieces alike

With RB in position, set machine for 2x2



rib. Push 142[146:146] Ns on MB and corresponding Ns on RB to WP.

Arrange Ns for 2x2 rib.

Using MC, cast on and K3 tubular rows.

RC000. Using MT-6/-6K16 rows. Using

MT-7/-7, K73 rows. Transfer sts to MB.

Using MT-2, K1 row and WK.

TO MAKE UP

Join shoulder seams. Join centre seam of collar, reversing seam for fold over. Pin collar into position and backstitch through the open loops. Overlapping left over right, stitch edge of collar neatly in position to cast off edge of neck.

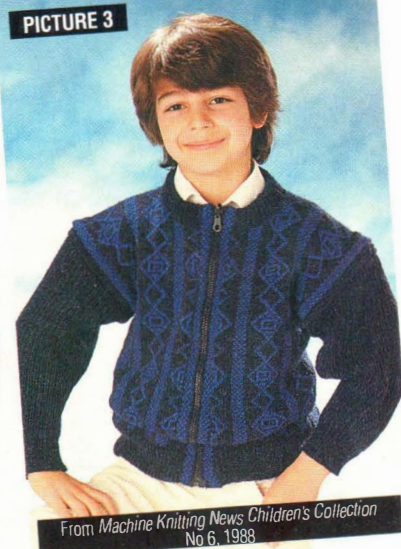
Wash and block pieces. Allow to dry completely before steaming to correct measurements.

Sew in sleeves matching centre marker to shoulder seams. Join side and sleeve seams.

Carole Baker has some bright ideas to keep the kids warm and fashionably co-ordinated

Kids' KNITS

PICTURE 3



From Machine Knitting News Children's Collection No 6, 1988

REVERSIBLE BASICS FOR WARMTH

It would, of course, be impossible to knit an anorak and I can't honestly think of any good reason why someone would want to try. It is possible though to use the basic principles behind anorak and bodywarmer designs to create a jacket — see Picture 1 which is lightweight and easy to wear, stylish and warm.

First of all, I roughly sketched out the basic shapes of the body pieces. As you can see from Picture 2 there is no ribbing to worry about and the only shaping is at the neckline. I chose two complementary stitch patterns for the two different sides. I have only used two shades of yarn throughout. You can use any number of contrasting yarns on the two sides but remember there is only one sleeve, so when you reverse the jacket, the sleeve must harmonise with both sides of the body. You could use a Fair Isle pattern for one side and a weaving or tuck stitch pattern for the other but it is essential that the pieces match exactly when completed or you will have great difficulty when it comes to putting it all together.

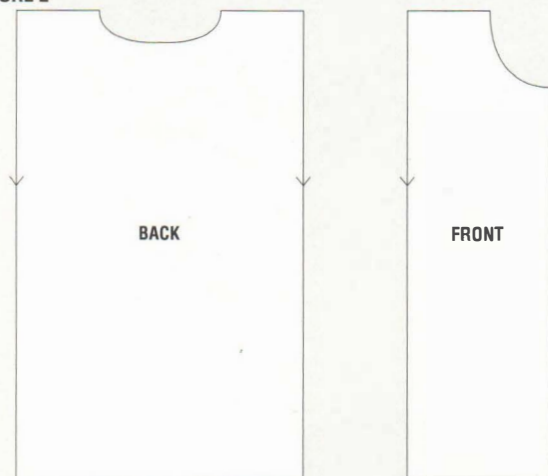
KNITTING AND ASSEMBLY

Knit up your pieces — two backs, two each of the fronts and two sleeves (fisherman's rib). Press the body pieces carefully (depending on type of yarn). Now take a piece of thin lightweight polyester wadding and cut shapes to match the back and right and left fronts. Lay the wadding sections edge to edge and, without overlapping, sew them together at the side seams and shoulder seams so that they don't separate when in place. A few long tacking stitches should be sufficient. Take your knitted sections and sew them together at side seams and shoulder seams. Sew sleeves to one body section. Lay the wadding onto the body section and tack along edges and side seams. Sew the sleeves to side edges of other body section. When all pieces are in place oversew neatly all round outer edge. Sew sleeve seams neatly so they can be reversed. Using two strands of contrasting yarn, blanket stitch round all the outer edges.

PICTURE 1



PICTURE 2



This month, we are going to look at some ideas for outdoor wear for children. If I were asked to identify those items of clothing which have revolutionised the garment industry over recent years, I would have to say the anorak and the bodywarmer. Anoraks, in particular have become an accepted part of life in the same way as vacuum cleaners, washing machines and televisions. There is a style to suit every individual, regardless of age, and in every price band — from inexpensive imports from the Far East to very exclusive garments from Scandinavia and Europe (or in fact any country where you can ski!). In the same way, bodywarmers have become an invaluable item of clothing because they keep the body warm whilst at the same time leaving the arms free for various activities.

Fisherman's rib is probably one of the best stitches for the sleeves as it is lightweight, very stretchable, but at the same time thick and warm. You could experiment with tuck stitch, etc. It would not work if the method used for the body was adopted for the arms. Your child would look like a miniature Michelin man.

REVERSIBILITY WITH A WELT

Picture 3 is a similar idea. Here I have used a reversible body section, without the wadding, put onto a double layer rib welt. The sleeves are inserted with open ended zippers and are therefore

PICTURE 5



From Machine Knitting News Children's Collection No 15, 1991

warm fabric. In addition, the two fronts have an almost total overlap which gives extra warmth. The coat has a scarf which is an extension of the left front shoulder and a matching hat.

CO-ORDINATED LOOKS

In previous articles we have discussed at some length the value of knitted jogging trousers, not only as a useful addition to the wardrobe but also as a way of both using up left over yarn and at the same time creating a co-ordinated look to an outfit. The same applies to skirts. There are a number of methods we can adopt when knitting a skirt and they all take relatively little yarn and very little time.

TWO STRAIGHT SECTIONS

One of my favourite skirts for young girls is a simple rib design. — Picture 5. This is just two straight sections of rib. Cast on for full needle rib and when you have completed the three tubular rows transfer every other stitch on the ribber bed to the main bed. This means you are knitting with all needles on the main bed and alternate needles on the ribber. This will result in a firmer fabric than with conventional ribbing. Knit the required length and then transfer for 1x1 rib. Knit 12 rows and cast off. On rib skirts I always use a herringbone stitch casing for the waistband as it is less bulky. All you

do is lay the elastic in place on the wrong side and using double thickness yarns, work a close herringbone stitch over the elastic all the way round. You can use any rib pattern for a skirt of this type — full needle rib, 1x1 or 2x2 etc. If you progress to larger blocks of stitches, say 5x5 you will start to get the effect of box pleats which is very attractive. Even more so if you use fine yarns and a plating technique. Reverse the yarns every ten rows or so and you will find you get a tartan effect.

Picture 6 shows a shadow pleated skirt. This stitch pattern has been carried forward into the top, using shadow pleated sleeves. If your skirt is for a young child it will look better if it is combined with a loose fitting top or sweater which hides those round tummies. Any skirt design can be adapted for a child as long as you bear in mind that girls don't usually have a waistline until they reach early teens.

We have already looked at a selection of garments — sweaters, jackets, body-warmers, trousers, skirts, coats, etc. If you plan your child's wardrobe carefully you will be able to put together some bright cheerful clothes and at the same time give them an insight into choosing colours and styles which look good and are comfortable to wear.

Next month, we are going to add some accessories to our padded jacket and then indulge ourselves in lace, frills and ribbons, without losing any of the comfort or wearability.

PICTURE 4



From Machine Knitting News Children's Collection No 8, 1989

removable, giving you a reversible body-warmer. The end result is a garment which can be worn four different ways.

THE VERSATILITY OF FISHERMAN'S RIB SLEEVES!

Picture 4 shows the fisherman's rib sleeves again. This time on a coat for a younger child. The body of the coat is woven using a thick mohair type yarn as the weaving yarn, thus giving a very

From Machine Knitting News Children's Collection No 7, 1988

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SIZES

To suit bust 86[91:96:101:106]cm.
Finished measurement 103[110:116:
121:128]cm.
Length 70[70:71:71:72]cm.
Sleeve seam 42.5cm.
Figures in square brackets [] refer to
larger sizes; where there is only one
set of figures, this applies to all sizes.

MATERIALS

Forsell Touch of Silk.
2[2:2:3:3] x 400g cones in MC.

MAIN TENSION

27 sts and 36.5 rows to 10cm measured
over rib patt (tension dial approx 10/8
= MT).
Tension must be matched exactly before
starting garment.

ABBREVIATIONS

See page 14.

NOTE

Purl side is used as right side.
Measurements given are those of
finished garment and should not be
used to measure work on the machine.

PATTERN NOTE

Arrange Ns for bands, back, front and
sleeves as given in Diagram 1.
Work cable patt as given in Diagram 2.
Front pattern sequence worked thus:
26 rows rib.
34 rows cable pattern.
48[48:50:50:52] rows rib.
RC 190[190:194:194:198].
18 rows cable.
Divide for collar: 16 rows cable.
8 rows rib.

SPECIAL NOTE

Raglan decreases worked thus:
Dec 1 st — move the outer 4 sts inwards
one place.
Dec 2 sts — move the 5 outer sts
inwards two places.

BACK

With RB in position set machine for
1x1 rib. Push 140[148:156:164:174]
Ns on MB and corresponding Ns on RB
to WP. Arrange Ns for 1x1 rib.
CAR. Using MC, cast on and K3
tubular rows. RC000. MT-4/MT-2, K26
rows*.

Brother machines only: Put the
slide lever at the L position.
Transfer sts for back rib patt as given
in Diagram 1.
RC000 MT, Kuntil RC shows 134[134:
136:136:138].

Lady's Crossed Cable and Rib Panelled Raglan Top

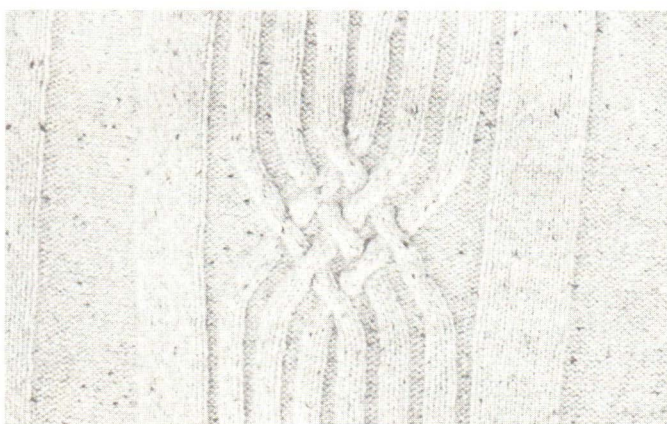
MACHINES: These instructions are written for standard gauge machines
with ribber

YARN: Forsell Touch of Silk

FIBRE CONTENT: 90% Wool, 10% Silk

COLOUR: We used Light Limestone Shade 893 (MC)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write
to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG



SHAPE ARMHOLES

Cast off 3 sts at beg of next 2 rows.
Transfer 3 sts at each edge to MB, K2

rows. Dec 1 st (see special note) at each
edge of next and every foll alt row
12[11:10:9:8] times in all. 110[120:

130:140:152] sts. Dec 1 st at each end
of next and every foll alt row 18[17:18:
17:17] times in all. Dec 2 st at each
edge of next and every foll alt row 6[9:11:
14:17] times in all. Cast off rem 50 sts.

FRONT

Work as given for back to *. Transfer sts
for front patt as given in Diagram 1.
RC000 MT. Start and work in patt (see
patt note) throughout. K until RC shows
134[134:136:136:138].

SHAPE ARMHOLES

Cast off 3 sts at beg of next 2 rows.
Transfer 3 sts at each edge to MB, K2
rows. Dec 1 st (see special note) at
each edge of next and every foll 4th
row 10[9:9:8:6] times in all. 114[124:132:
142:156] sts. Dec 1 st at each edge of
next and every foll alt row 9[8:6:5:8]
times in all. 96[108:120:132:140] sts.
Dec 2 sts (see special note) at each
edge of next and every foll alt row
11[14:17:20:22] times in all. RC 208[208:
212:212:216].

SHAPE NECK

Continue to dec at edges as set, at the same
time set both carr for HP. Push 14 Ns to
R and all Ns to L of centre '0' to HP.
Continue over rem sts at R for first side,
pushing 1N at neck edge to HP on next
10 rows. 2 sts rem, push these to HP.
CAL. Push 20 Ns nearest carr to UWP.
Reset RC at 208[208:212:212:216] and
work L side to correspond with R. When
shaping complete 52 Ns rem in HP.

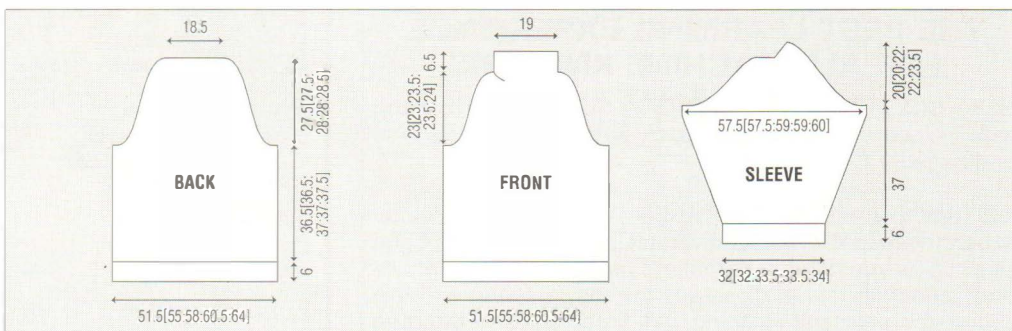


DIAGRAM 1

FRONT



BACK



RIB BAND FOR BACK, FRONT AND SLEEVE



BACK NECKBAND

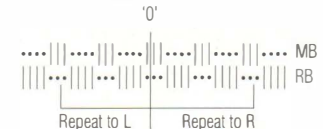
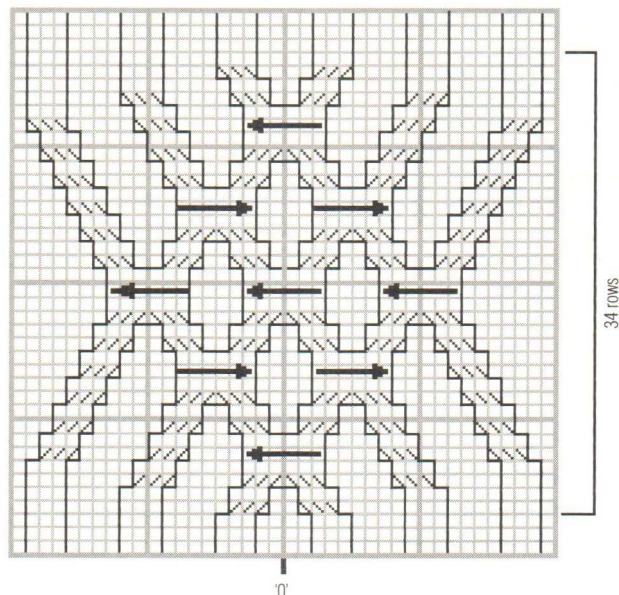


DIAGRAM 2



Move 3 sts on MB one place to L and move 1 st on RB 3 places to R

Move 3 sts on MB one place to R and move 1 st on RB 3 places to L

Cable 3 sts at L under 3 sts at R

Cable 3 sts at R under 3 sts at L

1 st and 1 row

SHAPE FRONT NECKBAND

RC000. CAR. Set both carr so HP Ns will K. Work the last 16 rows of cable patt. Using MT-4/MT-2, K until RC shows 24 and cast off.

RIGHT SLEEVE

With RB in position set machine for 1x1 rib. Push 88[88:92:92:94] Ns on MB and corresponding Ns on RB to

WP. Arrange Ns for 1x1 rib.

MT-8/MT-6, CAR. Using MC, cast on and K3 tubular rows. Arrange Ns for 4x3 rib.

RC000 MT-4/MT-2, K26 rows. Arrange Ns for sleeve patt as given in Diagram 1 — Back. NB: Only 3 central rib patts. RC000 MT. Inc 1 st at each edge. 90[90:94:94:96] sts. K4 rows. Inc 1 st at each edge of next and every foll 4th row 33

times in all. 156[156:160:160:162] sts. K2 rows. RC shows 134.

SHAPE TOP

Cast off 2 sts at beg of next 2 rows. Transfer 3 sts at each edge to MB. **Dec 2 sts at each edge of next row. Dec 1 st at each edge of next row**. Rep from ** to ** 15[15:16:16:16] times in all, weighting the edges to prevent tight sts. 62[62:60:60:62] sts. Dec 2 sts at

each edge of next and every foll alt row 9[9:6:6:7] times in all. Dec 1 st at each edge of next and every foll alt row 3[3:8:8:5] times in all. 20[20:20:20:24] sts. K until RC shows 193[193:199:199:195]. Dec 1 st at each edge of next and every foll 5th row 3[3:3:3:5] times in all. 14 sts rem. Cast off 9 sts at L edge and K1 row. Dec 1 st at L edge on next 4 rows. Cast off rem st.

LEFT SLEEVE

Work as given for R sleeve, reading L for R and vice versa to reverse shaping at top.

BACK NECKBAND

Join back and sleeve raglan seams. Push 81 Ns to WP. With wrong side facing, pick up neckline and hang evenly on to Ns. Using MT and MC, K1 row. With RB in position, transfer sts for 3x4 rib as shown in Diagram 1. Drop RB, insert comb. Return RB to WP and weight evenly. RC000 MT-4/MT-2, K28 rows and cast off.

TO MAKE UP

Wash and dry pieces, blocking to correct measurements whilst still damp. Steam press. Join front raglan seams, through to top of neckband. Join side and sleeve seams.

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ACCESS

VISA

ABBREVIATIONS

alt = alternate(ly)
altog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
cont = continue
dec = decrease
DK = double knitting
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension

NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[] = figures in square brackets

FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.

Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. When work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

SHOWS, OPEN DAYS & EVENINGS

Harrogate

The Knitting and Stitching Show

Venue: The Exhibition Centre, Harrogate, N. Yorks

Dates: Thursday 24th-Sunday 27th November

Highlights: Everything for the needlework enthusiast, from embroidery to dressmaking; lacemaking to quilting. Demonstrations, opportunities to try and learn new techniques; special guests.

Cost: Advance tickets £6.00 Adult, £4.50 Senior Citizens, £3.50 Children. At the door £7.50 Adult, £5.50 Senior Citizens, £4.00 Children

Further details: Creative Exhibitions Ltd, 46 Tressilian Road, Brockley, London SE4 1YB. Ticket hotline Tel. 0394 270707

Liverpool

Merseyside Knitting and Needlecraft Exhibition

Venue: Docklands Exhibition Centre, Albert Docks, Liverpool

Dates/Time: 4th-6th November 10am-6pm

Highlights: This is the first Nationwide Exhibition in Liverpool, offering a host of stands for all knitters, sewers and embroiderers. Hard to find supplies, new products, special offers and bargains, regular professional fashion shows, workshops, lectures and your favourite machine knitting magazines!

Cost: Advance tickets £3.50 Adult, £2.50 Senior Citizens. At the door £4.00 Adults, £3.00 Senior Citizens. Children under 16 free

Further details: Nationwide Exhibitions (UK) Ltd, PO Box 20, Fishponds, Bristol BS16 5QU. Tel. 0272 701371

COURSES, CLASSES AND WORKSHOPS

Portsmouth

Venue: Cosham Park House, Cosham Park Avenue, Cosham, Portsmouth

Courses: 1. Machine Knitting Begin-

MACHINE KNITTER'S

DIARY

ners — from casting on through to charting devices.

2. Mixed Ability — bands, buttonholes, cut and sew necklines, patterning, hand tooling etc

Date/Time: 1. Wednesday 7pm-9pm. Course commenced late September.

2. Wednesday 1pm-3pm. Course commenced late September

Further details: Direct from Cosham Park House as above Tel. 0705 375075 or from tutor Mrs June Ham Tel. 0705 385211

London

Venue: The Chetwode Room, The Victory Club, Marble Arch, London

Courses: Professional Finishing of Knitwear by Nina Miklin

1. Knitting and Finishing of Neck bands, front bands, collars and lapels for single and double bed work plus knitting the perfect neckline for easy finishing.

2. Finishing of seams including ribbed welts and cuffs; shaping and knitting for perfect finished seams on single and double bed textures.

Dates/Time: 1. 15th November, 10am-4pm.

2. 16th November, 10am-4pm.

Further details: Course fee per day £25.00, including all materials required, morning coffee, afternoon tea and biscuits. Reasonably priced accommodation can be arranged at the Club if desired. To reserve a place enclose fee and state date required. Acknowledgement, further course details and a map will be sent. Further details and booking send SAE to Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU. Tel. 071 286 1532

CLUBS

Bromley

Venue: H. G. Wells Centre, Bromley, Kent

Date/Time: Second Wednesday of every month, 7.30pm

Highlights: Catering to all standards, machine types and models. The membership meet to enjoy and improve their machine knitting

Further details: Adrienne Laidlow Tel. 081 290 5670

Fordingbridge

Venue: Fordingbridge Machine Knitting Club, Avonway Community Centre South Room

Date/Time: First and third Friday of the month at 10am

Highlights: Fairly new club, friendly and informal

Further details: Diana Collins, Club organiser Tel. 0425 652447

Christchurch, Dorset

Venue: Somerford Community Centre, Southey Road, Somerford, Christchurch

Date/Time: Fortnightly approximately second and last week of the month. Wednesdays 7.15-9.30pm

Highlights: Informal meetings; demonstrations on Brother and Silver machines; raffles; monthly prize for member's knitwear; refreshments and guest speakers (at some meetings)

Further details: Pam Waller (Club Secretary) Tel. 0202 485632

WINNERS

MAY WINNER

Mrs Perkins of Bristol was delighted to find she had won a Hague linker.

The correct answers were: Circular, finish, Hague, hand, knitting, linker, point, ring, rotate, seams.

JUNE WINNERS

The three lucky winners of yarn of their choice from Brockwell Yarns were:

Mrs J. Hulme of Chesterfield, Ms Nicola Ward of Leatherhead and Mrs A. Quilty of Baldock.

The correct answers were: Aran, colours, yarn, cotton, knitting, crepe, wool, ecru, fibre, Brockwell.

JULY WINNERS

Another three lucky winners won a selection of their choice of Batsford books. Winners were: Ms Devaney of Waterlooville, Mr R. Miller of Aberdeen and Mrs Newton of Crewe.

The correct answers were: 1. Machine Knitting the Technique of Lace.

2. Pattern on the Knitting Machine.

3. Knitting Around the World.

4. Designing Knitwear.

5. Double Bed Machine Knitting.

6. Machine and Hand Knitting Pattern Design.

If your name is not amongst these, then don't be disheartened — try your luck in this month's competition!

Sue Smith of
Baboushka Buttons
presents more
buttons you can
make yourself,
with delightful
seasonal themes

BUTTON ART

Towards the end of the year as the nights lengthen and grow colder, I always think about making Christmas presents. Unfortunately, that's as far as I usually get, but for all knitting enthusiasts who are not as hopelessly disorganised as myself, I hope the following ideas will inspire the creation of some original buttons to adorn that very special knitwear.

PRACTICE PIECES

If you have already experimented with the starfish design (June issue), the first exercise should present few problems. The purpose of this exercise is to practice cutting simple shapes and positioning them on the button base without distortion. It is not as easy as it sounds and does take practice, so if this is your first attempt try working on a larger button base. It would also be advisable to refer to previous articles

entitled 'Button Art' published in the April, May and June 1994 editions of *Machine Knit Today*. These include full instructions for preparing the clay and making button bases.

FINISHING MEDIA

The gold or silver powder and the varnish mentioned in the following exercise can usually be purchased wherever the clay is sold. The powder can be applied dry with a very fine brush. However, for finer detail, it is probably easier if the powder is mixed with a little water to form a gold fluid. It can then be carefully 'painted' on to the design. Only the tiniest drop of water dripped off the end of a wet brush is necessary; not just because the powder is expensive, but a little really does go a long way. Allow the water to evaporate completely before hardening the buttons. Once hardened the silver or gold

design will need to be fixed with varnish.

Unless care is taken with varnishing, some gold or silver powder residue is likely to spread over the button. In this instance it is not a problem, and will enhance the final effect.

When using either of these products please follow the manufacturer's instructions carefully.

THE CHRISTMAS STAR (EXERCISE ONE)

You will need:

Black or navy clay (for the button bases).
White clay (for the star).

Optional:
Gold or silver powder.
A thin brush.
Matt or gloss lacquer.

- 1 Make the required number of bases. Size is optional, but the buttons illustrated are 16mm.
- 2 Mark the button holes.
- 3 Roll a small piece of white clay into a ball. Press this between the modelling tool and knife to form a circular shape for the centre of the star (Figure 1).
- 4 Slice under the shape with the knife to release it from the modelling tool (Figure 2).
- 5 Using the point of the knife or a needle, transfer the shape on to the button base (Figure 3).
- 6 The star is formed from eight triangles. Four large. Four small. It is possible to roll a piece of white clay very thinly and cut your triangles from this.

FIG 1

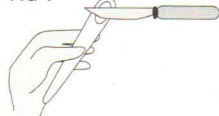


FIG 2

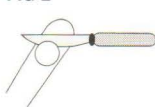


FIG 3



FIG 11



b

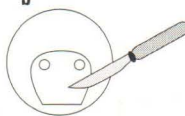


FIG 12



FIG 4



FIG 5

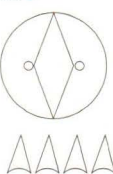


FIG 6



FIG 13

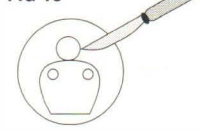


FIG 14



FIG 15



FIG 16



FIG 7

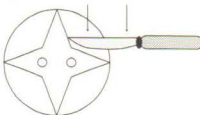


FIG 8



FIG 9



FIG 17



FIG 18



FIG 19



FIG 10

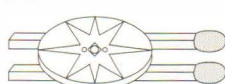


FIG 20



c



d





Alternatively, take a small piece of clay and roll it between your finger and thumb to form a point at one end. Press this between the modelling tool and the knife. Cut into shape (Figure 4). In this way you can make each piece individually as it is required.

7 Position two of the larger triangles (Figure 5).

8 Now add the last two larger triangles (Figure 6).

9 Press gently to secure to base. If it is necessary to straighten the edges, use the blade of the knife but try not to mark the base (Figure 7).

10 Relocate button holes.

11 Position the four smaller triangles as illustrated in Figure 8.

12 Make sure all pieces are bonded

to the base.

13 Roll a small ball and press it into the centre of the star. Then roll another four small balls and position them as illustrated, securing them to the base by applying gentle pressure (Figure 9).

14 If you wish to use the gold or silver powder it should be applied now. **Please follow the manufacturer's instructions carefully.**

15 Make the button holes.

16 Harden according to manufacturer's instructions.

17 Once the buttons have been removed from the oven and cooled, smooth any rough edges (left by cutters on the base) with a glass paper block.

18 If gold or silver powder has been applied you will need to 'fix' your

design with the special varnish. Place the buttons on two match sticks and varnish carefully, following the manufacturer's instructions (Figure 10).
19 If necessary unblock the button holes with a needle. Then leave to dry.
20 Once dry these buttons can be hand washed carefully, although you may prefer to remove them from the garment. **DO NOT DRY CLEAN.**

To follow up our Christmas theme, why not try your hand at making a snowman?

THE SNOWMAN (EXERCISE 2)

You will need:-

Red, green and blue clay (for the bases and scarves).

White clay (for the snowman).

Small amount of black clay (for the detail).

1 The size of the base is optional, although the size of the buttons illustrated is 175mm.

2 Make at least six bases, two each of red, blue and green.

3 Mark button holes.

4 Take a small ball of white clay and roll between your finger and thumb to form an oval shape. Press and cut into shape for the body (Figure 11). Relocate button holes.

5 Roll a small piece of clay into a ball and press to form a circular shape for the head (Figure 12).

6 Now roll a small piece of black clay until it is as fine as black thread. Slice

off a small piece for the mouth and position as illustrated using the point of the knife or a needle (Figure 13).

7 Form tiny balls of black clay for the eyes and nose and three slightly larger balls for the snowman's 'coal' buttons. Position as required and press gently (Figure 14).

8 For the hat roll a small piece of black clay into a ball. Press and cut into shape (Figure 15).

9 To form the brim, roll a very thin strand of clay. Cut to length required. Position as illustrated. Press gently (Figure 16).

10 To make the scarf, take a small piece of the colour required and roll between your finger and thumb to form a shape with a point at one end. Press and cut into shape (Figure 17).

11 Position as illustrated (Figure 18).

12 Now repeat (Figure 19).

13 Finally roll a very small piece of clay between finger and thumb as before. Press and cut into shape as illustrated (Figure 20).

14 Ensure that all pieces have adhered at the edges. Make button holes.

15 Harden according to manufacturer's instructions.

16 If the cutters have left any rough edges on the base, smooth with a glass paper block.

17 To give a shine to your unvarnished buttons, rub gently, but vigorously on a piece of cloth, and just pray that no bits drop off!

Next month — Story buttons...



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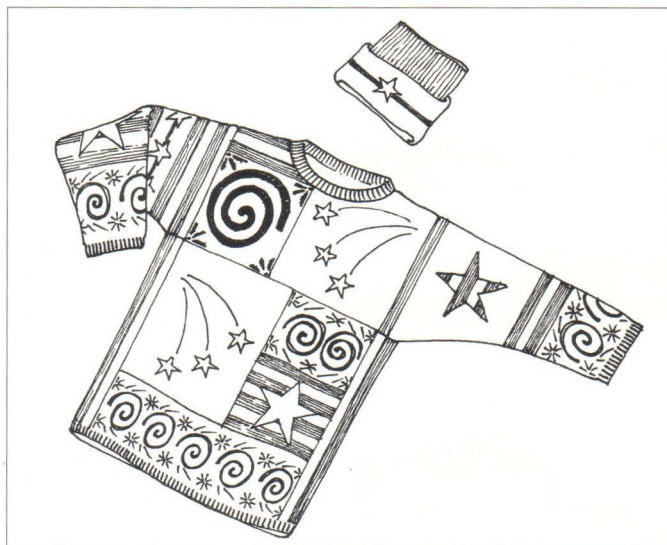
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Firework patchwork
to chase away the
winter blues is
Betty Barnden's
seasonal sampler

SEASONAL OCCASIONS



To cheer up a chilly November, knit an exciting patchwork piece combining as many different patterns and colours as you like. With a little calculation you can easily make a shawl or blanket, or by basing your calculations on a simple garment pattern you can adapt these ideas to make a stunning sweater or waistcoat.

YARNS AND COLOURS

How better to express the excitement of fireworks than by using lurex yarns? Four ply lurex is now available in many different colours. An alternative is to use a lurex filament thread combined with plain yarns. To show the colours to advantage, choose a similar weight yarn in black or dark navy. I used a bouclé acrylic yarn to give additional contrast in the texture.

ADAPTATIONS

The sampler illustrated was made on an electronic machine with a 60 stitch pattern width. Pattern 1 (Catherine wheels) was knitted as a border across the bottom of the piece, and then used again (in different colours) with the mirror image button on, for the top right section. Pattern 2 (Rocket stars) was knitted as a single motif for the upper left side of the piece, and then part of it used again for the mid-section of the right side, using both the double width and double length buttons, to make one big single star.

Consider the capabilities of your machine. With a simple 24 stitch punch-card machine, for example, you can knit a pattern in one direction, and then reverse it (by inserting the card back to front, or upside down, or both); knit patterns as either repeating borders or as single motifs. You may be able to double the length of the pattern or you can knit either the main colour or the contrast colour in stripes.

Our theme this month is fireworks, but you can, of course, choose any patterns you wish. How about a patchwork rug combining as many different floral patterns as you can find?

TECHNICAL NOTES

- 1 For the sampler illustrated, the work is divided to knit the upper parts separately, and both sides have the same number of rows. However, Fair Isle patterning will often give a tension of less rows to 10cm than stocking stitch, so it is always a good idea to knit swatches of all the patterns and yarn combinations you intend to use, and compare the tensions. Then you can calculate how many rows to knit for each 'patch' in order for the seams to lie flat.
- 2 Note that where the work is divided to knit the two sides separately, one stitch is increased on each side of the division. This extra stitch on each side is taken as a seam and prevents a little tuck in the row below the division.

THE FIREWORK SAMPLER

MACHINES

These instructions are written for standard gauge electronic machines.

SIZE

Approx 41cm square.

MATERIALS

Bouclé Acrylic 4 ply approx 50g in A (Black).

4 ply Lurex, approx 25g in each of B (Red) and C (Gold).

MAIN TENSION

32 sts and 36 rows to 10cm measured over Fair Isle (patt 1) (tension dial approx 8 = MT+1).

Tension is not critical provided a difference in size is acceptable.

ABBREVIATIONS

See page 14.

NOTE

Knit side is used as right side.

ELECTRONIC/MYLAR PATTERN

Program machine or mark mylar sheets with patterns 1 and 2 before starting to knit.

THE SAMPLER

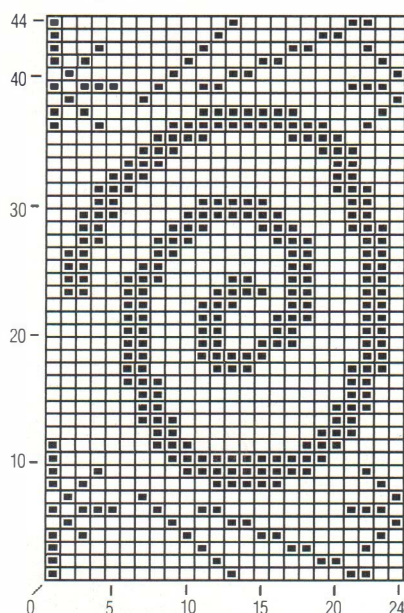
Program for patt 1 on first row. Pattern width 24 sts. N1 cam at 12 R. Edge cams at 60L and 60R.

Push 61 Ns to L and 61 Ns to R to WP. 122 Ns. Using A, cast on by hand ('e' wrap) from L to R.

RC000 Using MT, K4 rows. Using B, K4 rows, selecting/memorising for patt on last row. Set carr for Fair Isle and using MT+1, B in Feeder 1/A and A in feeder 2/B, K44 rows. Using MT and B, K4 rows st st. RC 56 CAR. Using a separate piece of WY, K all sts L of 10th N L by hand, taking Ns down to NWP. Cont over rem 71 sts at R and inc 1 st at L edge of these for seam allowance. 72 sts. Program for patt 2 on first row. Pattern width 60 sts. N1 cam at 5 L. Edge cams at 5 L and 55 R (to K 60 sts as a single motif).

RC000 Using MT and A, K14 rows, selecting/memorising for patt on last row. Set carr for Fair Isle, using A in Feeder 1/A and C in Feeder 2/B and K79 rows. Set carr for st st and using A, K15 rows. RC 108. Cast off these 72 sts using A. Unravel WY over rem 51 sts at L, bringing Ns down to WP. Inc 1 st at R edge for seam allowance. 52 sts.

PATTERN 1 — CATHERINE WHEELS



Suitable for 24 stitch punchcard machines

Program patt 2 on first row. Pattern width 24 sts; double width and length buttons on. N1 cam at 49 L. Edge cams at 49 L and 11 L (to knit single motif over 48 sts).

RC000 Using MT and A, K6 rows,

selecting/memorising for patt on last row.

Set carr for Fair Isle, using A in Feeder 1/A and B in Feeder 2/B, K2 rows.

Using C in Feeder 1/A and B in Feeder 2/B, K8 rows. Using A in Feeder 1/A and B in Feeder 2/B, K8 rows. Rep these

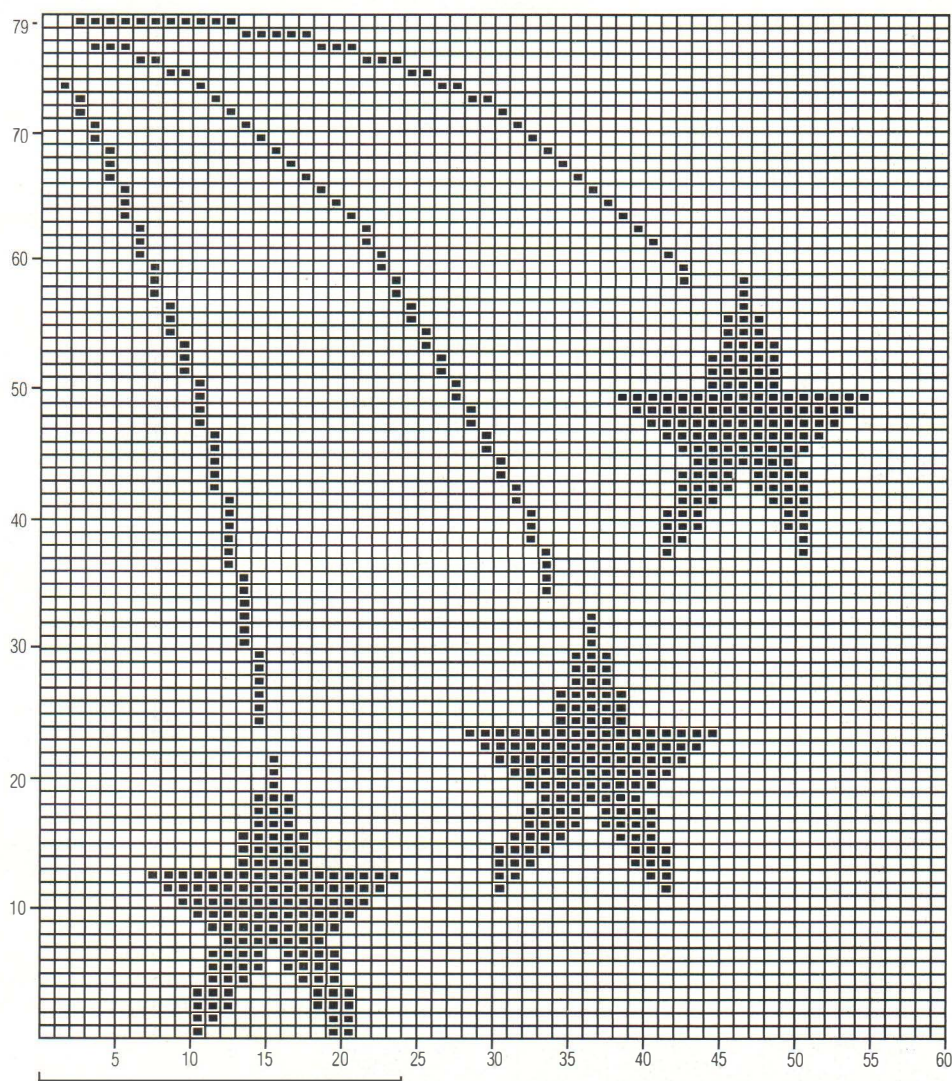
16 rows from * to * once more. Using C in Feeder 1/A and B in Feeder 2/B, K8 rows. Using A in Feeder 1/A and B in Feeder 2/B, K2 rows. RC 50 (motif complete). Using A and st st, K6 rows. RC 56.

Program patt 1 on first row. Pattern width 24 sts. Double width and length buttons off. Mirror image button on. N1 cam at 35 L. Edge cams at 59 L and 11 L. Using C, K4 rows, selecting/memorising patt on last row. RC 60. Using MT+1, set carr for Fair Isle. Using C in Feeder 1/A and A in Feeder 2/B, K44 rows. RC 104. Using MT, C and st st, K4 rows. RC 108 (to match first side). *Note:* At this point you could knit across both sets of stitches together with another pattern, or make another division vertically in a different position. Cast off using A.

TO MAKE UP

Join seam, taking in one st on each side as seam allowance and matching row for row. Press as suitable for yarns used.

PATTERN 2 — ROCKET STARS



To knit single star, program this width only. 24 sts x 22 rows or 48 sts x 44 rows using double width and length buttons

FABRICS FOR FELTING AND SPECIAL EFFECTS

These are the titles of the two latest books from Artika Designs. *Fabrics for Felting* is a collection of stitch pattern designs which have been developed for use in felted fabrics. However, the twelve stitch patterns (which include versions for 24, 40 and 60 stitch repeats) are not the sole contents, as felting techniques themselves are explained in the frontispiece. Here are methods for the washing machine, partial felting, felting with slip stitch and cut loop fabrics. Applications for the fabrics are also considered, with advice on yarn types and weights to make everything from garments to rugs and wall hangings. An extremely interesting read as well as an attractive pattern resource book — and, of course, you do not have to felt the fabrics if you do not want to!

Special Effects is a fascinating collection of Fair Isle designs which mimic other textures. With stitch pattern names such as Woodgrain, Stipple, Giraffe, Leopard, Zebra, Camouflage, Ragroll and Sponge (to name just some), you can see that these are unusual but very fashionable and wearable designs. There are 24 and 40 stitch versions of the twelve 'effects' in this book. The 40 stitch versions are not just slightly larger scale versions of the 24 stitch ones, so electronic owners immediately double the potential of designs for their machines! I look forward to experimenting with these designs, used as a backdrop to silhouette motifs, some interesting and dramatic effects look quite possible. However, I'd best finish my reading first!

Each book costs £4.95 including p&p; discs for Brother disc drive are available for use with the books at £5.95 each (also including p&p). Books and discs should be available from your local stockist or direct from Artika Designs, 41 Dundonald Road, London NW10 3HP. Tel/Fax 081-968 3315.

SUIT KITS

Two very different but elegant suit kits are the latest offering from Christiana Wools. *Scroll Jacket and Skirt* is the name to order for a suit kit from designer

Books, Bytes and Stitches

Val Slater has news of the latest and best in books, patterns and discs

Kathy Haynes. This has easy instructions and free Direct Entry Sheets for the E6000. There are two colourways — Autumn Gold is the jacket illustrated and this features contrast scrolls in Wine with diamonds, trim and matching skirt in Teal. Cream is the lighter option matched with Black scrolls and Taupe diamonds, trims and skirt. The jacket fits 88-96cm bust and the skirt 98-108cm hip. This suit kit — with yarn ready wound double for immediate use, costs £32.00. The jacket is also available as a separate kit at £28.00.

The second suit — 'Sprays', designed by Betty Mainwaring, features a shorter jacket in Barberry, Pink, Biscuit and Green, to fit 92-108cm bust. Instructions for the E6000 and yarn ready wound double are included in the kit which is priced at £23.00.

Note: For both suits you only need to provide the buttons, skirt elastic and optional shoulder pads.

Two further new children's patterns (which we have not seen) are also now available for E6000 machines — *Castle in the Clouds* by Kathy Haynes is worked in 2/30s acrylic and fits 66-76cm chest. 'Dolphins' by Betty Mainwaring fits 56-74cm chest. Both designs have Direct Entry Sheets to use in your console. Each pattern costs £1.50 with p&p 50p for one and £1.00 for two patterns — alternatively, p&p is 30p when ordered together with a skirt kit. To order, or for further details contact Christiana Wools, Whitton

View, Leintwardine, Nr Craven Arms, Shrops SY7 0LS. Tel. 05473 340.

CUT AND PCX DESIGNS

It does not seem to matter which electronic machine you own, there comes a time when the grass is always greener on the system that you cannot share patterns with! Irene Krieger negates such frustrations with her *Pattern Disk Collection Two* — which contains the stitch pattern collection in both CUT (for Creation 6 users) and PCX (for everyone else!) formats. PCX designs are easily imported into most design software including DesignaKnit, IntoShape and MSAPCD and, of course, can be further changed, added to or amended in virtually any paint program on the computer.

The twenty patterns on the disc are all illustrated in full colour, illustrations carrying pattern names and dimensions, so that you can both find the design you like on the disc and, if required, easily translate it from PCX to another (knitting) format. The designs themselves range across quite a spectrum of size and style and include aerobics motifs, all-over designs for two, three and four colour working. There are single and paired griffins, ethnic styled motifs and borders, globe and balloon motifs. The selection of border designs look as though they will be fun to play with and some colour and styling adaptations are shown on the colour pattern sheets. *Pattern Disk Collection Two* costs £7.50 including p&p and is available direct from Irene Krieger, 19 Merton Hall Gardens, London SW20 8SN.

DOUBLE BED COLOUR CHANGER DESIGNS

Shirley Cowling has produced a book of eight multi-colour patterns to satisfy the requests of her students. All make good use of the double bed colour changer — so if you are keen to carry on further with colour work after this month's supplement this could be just what you need! Garments are graded for degree of difficulty and there is a set of basic working notes and explanations as a frontispiece. Shirley has concentrated on designs which all make slightly different fabrics and/or textures and used a wide range of yarns, including

2/30s Acrylic, Bramwell Duomagic and 2 ply Cotton. As well as two, three and four colour jacquards, a striped slip stitch top contrasts interesting texture, whilst a three colour top is worked in tuck. Copies of *Dust off Your Colour Changer* are available direct from Shirley Cowling, Herdwick Farm, Winkleigh, Devon EX19 8LD (Tel. 0837 83358) and cost £3.99 plus 51p p&p.

WOOLLY THOUGHTS

This is the main title of a book which is sub-titled 'How to unlock your creative genius' and which has been written for hand knitters. Now, I realise your next question is: "What is it doing here then?" However, although you might skip the hand knit technique sections, the basic principles of knitwear design as presented here by Pat Ashforth and Steve Plummer, look great fun and have many applications for machine knitters. Basically, garments are planned and knitted as patchworks. This has great potential for even the novice machine knitter — giving you the opportunity to try out a multitude of different stitch designs without having to have a full knowledge of neck shaping and similar techniques. When you do want to practise your shaping techniques, then there are lots of opportunities to do so by working in triangles — i.e. building up your square from a point, changing colour at the widest part and then decreasing to a point again. The result of this is a two-coloured square patch. As any patchwork enthusiast can tell you, the potential for new designs from such humble beginnings is tremendous!

For garments that fit, you need a pattern and there are details in here for basic garment measurements and suggestions for square and rectangle sizes, which in combination can build up to any size you need. Of course, working in this manner, you can select yarns of different weights, or which work to different tensions. Provided your patchwork pieces are the size you need, you can make the garment! Illustrated with a flock of knitting sheep and line diagrams which clearly show patchwork and garment shapes, this is a light-hearted but inspirational book which can be read through or simply dipped in and out of when you want some new ideas. Of course, if you are feeling particularly generous, you could give a copy to a hand knitting friend for Christmas and borrow it in January! *Woolly Thoughts* should be available at your local book store priced at £10.99 — if you have any problems locating a copy, contact Souvenir Press, 43 Great Russell Street, London WC1 3PA. Tel. 071 580 9307.

GARTER CARRIAGE COLLECTION

Angela Gordon has a second collection of garter carriage stitches on discs suitable for DesignaKnit or the Brother FB100 disc drive. The DesignaKnit format contains 35 new garter stitches

new book! new book! new book! new book! new book! new book!

DUST OFF YOUR DOUBLE BED COLOUR CHANGER! 8 MULTI-COLOUR PATTERNS BY

Shirley Cowling

This NEW BOOK has 4 patterns with multi-colour rib stitches and 4 in double jacquard, 2 of which have 3 colours in a row.

Shirley specialises in CLEAR EXPLANATIONS which have helped her many students.

The book includes some NEW TECHNIQUES

The book costs £3.99 to personal callers,

Send cheque to Shirley Cowling, Herdwick Farm,
Winkleigh, Devon EX19 8LD
TRADE ENQUIRIES WELCOME

and three garment designs. Two of these, a textured Argyle sweater and deep yoked lady's style are designed for cut and sew — the stitch pattern is super-imposed and the neckline marked in stocking stitch ready for sewing and cutting out. The third pattern — a lady's suit has minimal shaping. Due to the disc format, the Brother FB100 disc contains the 35 stitches and just the 'V' neck sweater. Some of the designs translate favourably to Fair Isle patterns adding to the versatility of the collection. A varied and interesting selection of stitches, plus the garment designs, make this a must for your collection if you want to use your garter carriage to the full. Discs cost £5.95 (do not forget to state format required) and are available from Angela Gordon Knitwear, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX.

KNIT AND DESIGN LACE IN DESIGNAKNIT

The idea of knitting lace direct from the screen has its appeal, especially for complex lace transfer sequences. However, the design of lace transfer designs is full of potholes for the unwary — so a new set of *Working Notes*, entitled *Lace Separation and Knitting* from Angela Gordon for DesignaKnit 5 will be welcomed by many. Presented in Angela's normal straightforward style, with explanations as to why to do things as well as how, this set of notes covers the simple copying of lace patterns, using the Knit from Screen facility and how to produce accurate lace separations for Brother and Silver Reed machines. As these two makes differ in basic ways in their lace transfer and pattern control methods, Angela has laid out the specific details so that they can be clearly followed for each machine. Other useful elements — such as the original design of a lace pattern from a symbol chart, the extension of basic marking for lace working. Hints on adding 'signals' for row numbers to be knitted between lace transfers when the design is not knitted from screen and specific methods for making tension swatches ('standard' methods do not quite apply here) all combine to make this a useful and comprehensive addition to your DesignaKnit program. You need to understand how to operate your lace carriage with basic designs and input DesignaKnit patterns and knit them with your equipment — if you have any qualms about the latter, then you would find Angela's earlier series of *Working Notes* useful. *Working Notes Stage Seven* costs £4.50 — available direct from Angela Gordon as above.

One useful piece of information Angela gives about machine requirements is that Brother knitters with a Knitlink box and magnet that attaches to their Knitleader tripper will require another magnet with arm and base (as used with the Screen Link for punch-card machines) to activate the lace carriage passes on the computer. This is available from DesignaKnit for £11.75.

Further details about this are available from Soft Byte Ltd, Vron Cottage, Quarry Lane, Nantmawr, Oswestry, Shrops SY10 9HH.

SPOTLIGHTS

Fulfilling a need for beginners to have reference material to hand and in an easy

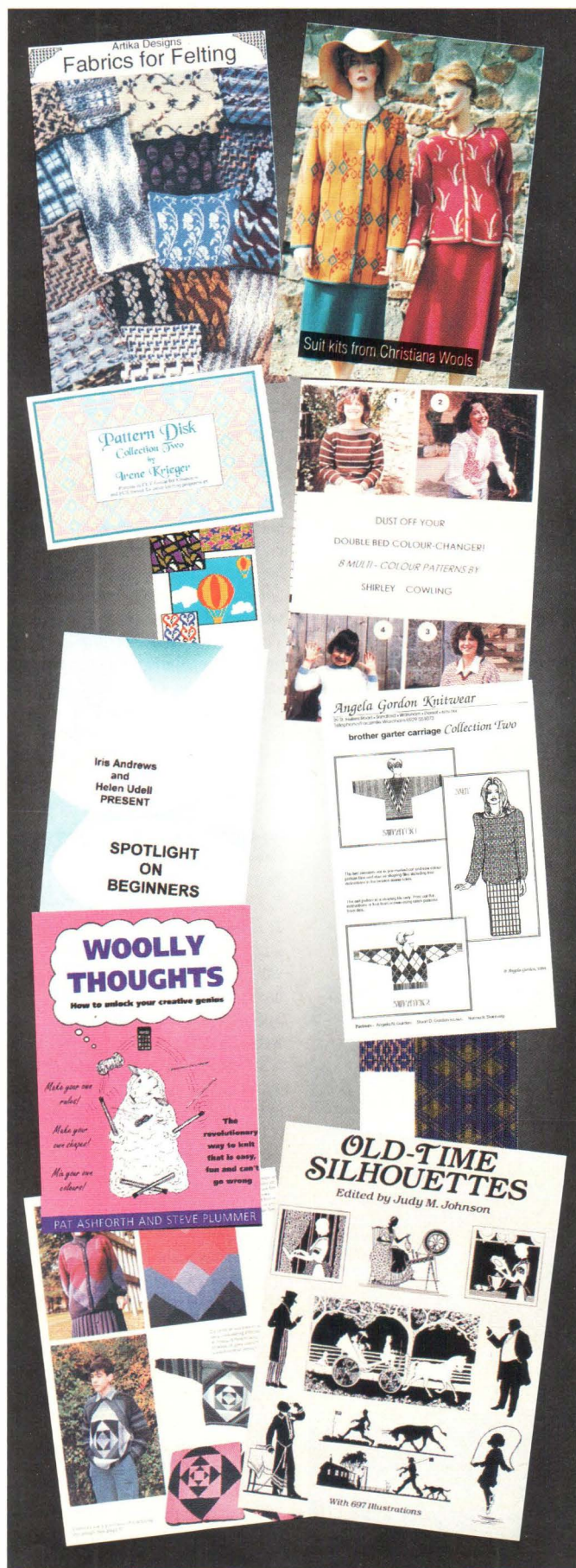
order to assimilate, Iris Andrews and Helen Udell have produced two useful books. *Spotlight on Beginners* at £3.95, is appropriate for the complete novice. The *Getting Started* Section includes advice on yarns and machines, troubleshooting (can there be any new knitter who didn't wonder where all the edge loops came from? — well, it tells you

here!), casting on and tension squares. The *Techniques* section gives several methods of working rib, shaping methods, explains how to join shoulders, work neck ribs, buttonholes and bands and how to finish your garment to best advantage. The final section ensures that the new knitter gets some practice by providing a selection of patterns (sized from 82 — 132cm chest/bust) all to be worked in 4 ply Shamal. Nice choice of yarn this, as 4 ply is a good yarn for beginners, and Shamal (from Forsell) is an acrylic mixed with a small percentage of wool, so that it steams to a very neat finish. The garment designs include drop shoulder and set-in sleeved sweaters and cardigans plus long-line vented and 'regular' length waistcoats. Neat line drawings of many of the techniques are an additional useful reference.

Spotlight on the Ribber is the follow up, for the time when a knitter has come to terms with the main bed. Written in the same straightforward and clear style, there are sections on Setting up the Ribber; Basic Ribs; Tension Squares; Buttonholes; Shaping; Textured Fabrics; Sew and Cut Necks; Collars; Pleated Skirt Settings; Jacquard using Fine Yarns and Ladder Jacquard. In fact, everything you need to know, plus a bit more about making good use of your ribber. This book costs £3.50. Both books should be available from your local stockists or can be obtained (plus 30p p&p) direct from Dropinstitches, Machine Knitting Centre, 3 Bedwell Park, Bedwell Crescent, Stevenage, Herts SG1 1NB. Tel. 0438 725155.

OLD-TIME SILHOUETTES

This is the title, and describes the contents of one of the latest picture design resource books from Dover Publications. Silhouette art is particularly useful for scanning into a computer where it can be modified and adapted for knitwear designs. Many silhouette designs are so large that a great deal of manipulation needs to be done to reduce the picture size so that it will fit on the machine. Happily many of the designs here are quite small and thus eminently suitable for our (knitting) purposes. The pictures and silhouettes are quite diverse, ranging from flora (from scenery to single plants), to all sorts of transport; seasonal themes (beaches to Christmas trees); lots of people and children pictured in all sorts of attitudes and activities and finally, includes lots of animals, from cartoon style domestic pets to realistic wildlife. Viewed as clip-art for a scanner this is an extremely useful collection. If you do not have a computer or scanner, then use see-through graph paper or a mylar sheet to copy or trace silhouette outlines on to a suitable grid for knitting. *Old-time Silhouettes* should be available from your local bookshop, priced at £6.95. In case of difficulty finding a copy, contact Constable Publishers, Dover Publications, 3 The Lancasters, 162 Fulham Palace Road, London W6 9ER. Tel. 081-741 3663.



Ruth Lee continues her colour and dye workshop and produces a selection of exciting yarns by tie-dyeing

THE Designer LOOK



FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4

Original (oddment) yarns

In my article last month, conventional methods of cold water dyeing, using Procion MX dyes on cotton and related fibres, were discussed and sampled in some detail.

The article concluded with a brief look at the technique of over-dyeing coloured yarn, and this topic is explored here in the context of tie-dyeing yarns — a procedure which allows the production of variegated colours in a single hank of yarn.

However, before we move into the main topic, some useful information follows on how to estimate and wind off a given amount of yarn in each hank. This does not present a problem if you hank up a complete 25 or 50gm ball, but difficulties can arise if you want to hank up from cones, or part-balls. You will need some way of calculating and winding off the correct weight of yarn. There are several methods, which depend upon the equipment available, and the degree of accuracy required when matching or repeating colours. Remember that you need to know the dry weight of the yarn so that the right amounts of dyestuffs and chemicals can be calculated.

EQUIPMENT AND AIDS

You can use the following:

- 1) An umbrella swift (skein winder).
- 2) A suitably sized book or board — I find my A2 drawing board (used widthways) useful for winding off small hanks.
- 3) A niddy noddy — this is a piece of weaving equipment.

If you intend to do any quantity of dyeing, then an umbrella swift is an invaluable piece of equipment, although it is perfectly possible to improvise using method (2), or (3) if you are a weaver.

CALCULATING YARDAGE AND WEIGHTS OF YARN

If you know the number of metres (m) of yarn per 25gm (or 50gm), the weight of 1m can be calculated. This information can then be used in conjunction with a skein winder, which can be set to produce (for example) a 2m hank in any given weight.

For example, cotton Paula (DK 100% mercerised cotton from Texere) is available in 50gm balls. Each ball measures 180 metres in length, as it says on the ball label. In this example, 1m weighs 0.28gm (50 divided by 180 equals 0.28).

FIGURE 5

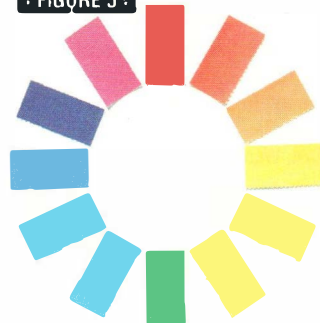


FIGURE 6



FIGURE 7



FIGURE 10

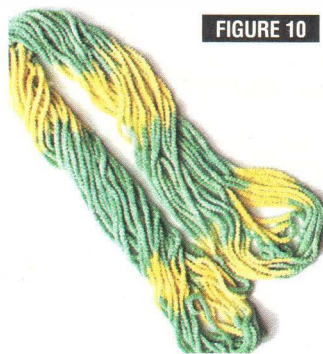


FIGURE 8



FIGURE 9



In order to make a 2m skein weighing 25gm, you will need to wind on 90m of yarn (25gm divided by 0.28 equals 89.29m). If the skein was 1m in circumference, you would need to wind 90 circuits of yarn. For a 2m skein, $90/2 = 45$ circuits. Initially, the information on the ball label gave the length as 180m for 50gm. 25gm would therefore be 90m.

BOOK OR DRAWING-BOARD METHOD

One small hank of 10 full circuits (of my drawing board) of cotton Paula weighs just over 6gm. 50gm would therefore need 50 divided by 6, or 8.3 hanks, or 83 circuits of the drawing board.

A hand-turned antiqueskein winder,



FIGURE 11

with a clock reel which registers yardage during winding, would be an excellent (if non-metric) acquisition. It is much easier to measure the length as the winding proceeds. Obviously, in industry this process is totally mechanised.

If the yardage per 25gm or 50gm is not given, then measure off (for example) 5-10 metres, depending upon the fineness of the yarn. Weigh this length, and calculate the weight of 1m from this information.

Finally, a niddy noddy is a piece of weaving equipment for winding off spun yarn from bobbins, into skeins ready for washing and dyeing. They are normally designed to measure 2m of yarn at each turn.

Each of these methods can be used to approximate 25, 50, 100gm amounts, and should be used in conjunction with an accurate weighing device if repeatable colours are desired.

TIE-DYE

The technique of tie-dyeing is based upon the resist principle. Sections of hanked yarn are bound tightly, and the binding prevents dyestuff from

penetrating those areas when the hanked yarn is immersed in the dye bath. Once the ties are removed, the original colour is revealed alongside the over-dyed colour, and the result is a multi-coloured, patterned yarn.

Exciting colorations can be built up by successively removing ties, re-tying, and re-dyeing using contrasting coloured dye baths, exploiting the technique of over-dyeing to the full. Careful planning, and a basic understanding of colour theory, will help you predict the results with some degree of accuracy, particularly if you decide to keep a dye notebook with detailed records of all your dyeing experiments.

BACKGROUND

Resist-dyeing techniques have been used traditionally on both fibres and fabrics in many cultures. For example, in West Africa resist-dyed patterns are worked, using stitching and tucking techniques, on to cotton fabric. Shibori dyeing in Japan produces a fantastic range of resist-dyed effects, where the cloth is traditionally tied, or bound, to create the patterning. Ikat is another ancient weaving technique, in which warp, weft, and sometimes both are tied and dyed prior to weaving. In Ikat weaving, the warp is made up first, then bound in selected areas to create resists. Dyeing creates a two-colour pattern in the warp.

The main characteristics of Ikat designs are the soft blurred edges of

the patterning, and the feathering of the colours. The latter effect is caused by a combination of shifting of the threads when they are wound on to the loom with uneven dye penetration around the edges of the resist bindings. Ikat is an Indonesian word, but the tradition of Ikat weaving can be found in such diverse locations as Central America, West Africa, Central Asia and Japan.

APPLICATION OF TIE-DYE YARNS IN KNITTING

For the craft knitter, a supply of unusual yarns is invaluable for creating painterly effects, and can be used alone or combined with solid colours.

Tie-dye yarns can be especially effectively used as the lay-in thread in knitweave, or multi-coloured intarsias and two-coloured pattern technique, and can be produced in small quantities for this purpose.

INITIAL EXPERIMENTS — OVER-DYEING

Before embarking upon any major tie-dye, or general over-dyeing projects, try experimenting with small scale sample dyeing. Record the results in your dye notebook, and note particularly the effect of one colour dyed over an existing colour.

My first set of experiments show a group of oddment yarns garnered from my workshop, and divided into three equal groupings — each group being the equivalent of 100gm dry weight, and

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FIGURE 12



FIGURE 13



identical in make up.

Over-dye each bundle separately in either dyebath A, B or C, following the recipes given below. Compare the results, as shown in Figures 1 to 3 with the original colorations of the oddment yarns (see Figure 4).

As a starting point for your own practical experiments, gather together groups of fibres from approximately one third of the colour wheel only, that is, either red, yellow or blue-biased colours (Figure 5). The colours you choose to

work with might be lighter, darker or duller compared to the pure spectrum colour. They may also include hints of neighbouring colours, for example yellow with a touch of green.

OVER-DYEING — PRACTICAL EXPERIMENTS

Prepare three identical collections of yarn 100gm dry weight, in fibres suitable for Procion MX cold water dyeing techniques. You can use hanks or, if your oddments are too small to make up

into skeins, enclose small balls, yarn ends, and even fabric scraps, into a loosely woven cotton bag (scrim, calico or muslin).

If you use the bag method, immerse the whole bag into the dyebath. Do not pack the yarn too tightly into the bag, or the resulting dyeing may be patchy.

Wash and scour prior to dyeing, with 5ml of Kemtex scouring agent per 100gm (dry weight) of yarn in 2-3 litres of hot water, for a minimum of 10-15 minutes.

Decide upon three distinct colours to over-dye the collection. You will find that over-dyeing existing colours with a fairly strong shade will give the most vivid effects. Very pale dyebaths will show little or no change to existing dark colours but, of course, you may find such subtle effects desirable.

The process is analogous to hair colouring. For example, if you tint black hair with a blonde highlight, very little noticeable change would be visible, unless, of course, the existing dark colour was bleached out prior to dyeing. However, a dark tint would make a dramatic change to fair hair.

My choice of three colours for this over-dyeing exercise includes a blue, a green, and a red-purple. The details are as follows.

DYEBATH A

- 1) Procion Blue 4gm dry weight for a deep shade.
- 2) 3 litres cold water, main dyebath.
- 3) 50gm common salt.
- 4) 8gm soda ash.
- 5) 100gm dry weight mixed yarns.
- 6) 30 minutes to develop colour to a deep shade after the addition of the soda ash.

DYEBATH B

- 1) Procion Gold 2gm, plus Procion Turquoise 2gm, making a total dry weight of 4gm dye powder. Mix both colours together before adding to the main dyebath. Points (2) to (6) as in Dyebath A.

DYEBATH C

- 1) Procion Red 2gm, plus Procion Turquoise 2gm, making a dry weight total of 4gm powdered dyestuff. Points (2) to (6) as Dyebath A.

Note: I have based my quantities of dye, assistants and water-volume on information given in the Kemtex book on the Coloration of Cotton.

All of the Procion MX cold water dyes are intermixable, enabling you to make a wide range of colours from a small group of base colours. For example, the percentage of the two colours in Dyebath B could be varied.

- 1) Gold 1gm and Turquoise 3gm (4gm total).
- 2) Gold 2gm, Turquoise 2gm (4gm total).
- 3) Gold 3gm, Turquoise 1gm (4gm total).

In each case, the resulting dyebath will give a shade of green with a bias towards the yellow or blue.

Further experiments can be tried. Over-dye the same group of yarns using

various percentages of colour, and compare the results. The final outcome is, of course, affected by the initial colour of the yarn. A red, yellow or blue yarn, over-dyed in Dyebath A, would yield a very different result in each case (as shown in Figures 1 to 3).

You can conduct similar experiments on paper, using any suitable transparent media to create overlays of colour. Drawing ink, water colours, acrylics can be used, or cellophane, acetate and tissue paper. Anything that is reasonably transparent will do. See my introductory article for this series (MKT September 1994), and next month's article, which looks at colour mixing in greater depth.

FIGURE 14



FIGURE 15

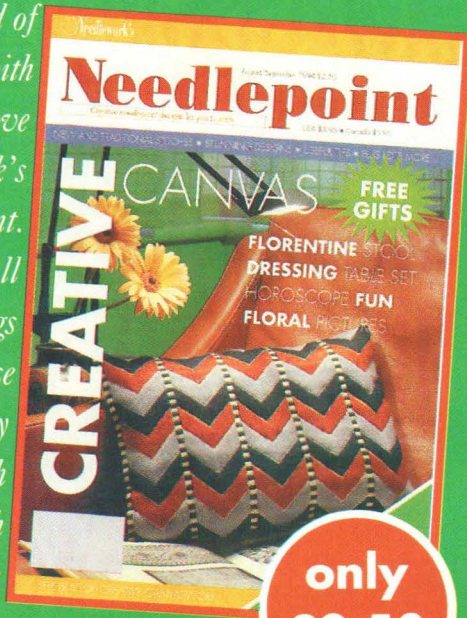


FIGURE 16



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Over-dyeing existing oddments allows you the freedom to conduct bold experiments without incurring great financial cost. It is a sound method of discovering unusual effects of colour on colour, and will help you build a knowledge of colour mixing — a good investment for future projects.

PREPARATION FOR TIE-DYEING YARNS

You will find it easier to wrap the hanked yarn if you work with the yarn under tension. The hanks can be stretched between the backs of two dining chairs, or you could work with the hanks placed over your knees.

Ties can be made from strips (1-2cm in width) cut from bin-bags and carrier bags, or they can be made from raffia. You will need to be able to bind the ties tightly without the strips tearing. Do not make your hanks too bulky, or you may find that the dye seeps under the tie-bands.

To insert the ties, begin at one end of the section to be wrapped, leaving a tail of plastic strip hanging. Bind to the end of the section, then reverse direction until you are back at the starting point. Tie the two ends together with a secure knot or bow.

Figure 6 shows a hank prepared in this manner. Make sure that all of the yarn in the resist area is covered with the binding, to avoid unwanted colour bleeding into the yarn underneath. This latter problem can arise if you decide

to bind overlong sections of yarn, and this factor should be taken into account when planning the design.

A novel method of creating resist sections is to plait or knot small hanks of yarn prior to dyeing.

EXPERIMENTING WITH TIE-DYE TECHNIQUES

Initial experiments — Dyebath D Prepare and bind several small, light-coloured hanks of yarn in differing qualities, but which are suitable for Procion MX cold water dyeing techniques. Bulk up the total dry weight to 100gm.

Suitable yarns are soft cotton, cotton/viscose mix, fancy bleached Tussah silk, cotton chenille or slub cotton (all available from Texere Yarns). I experimented with all the yarns mentioned, after previously dyeing them all to a medium yellow with Procion Gold MX.

One small hank of undyed fancy bleached Tussah silk (from Texere) was included, to test how the colours worked on a natural coloured base. The aim of this experiment was to investigate which yarns were most suited to the tie-dye technique, and at the same time to try out various widths of binding. Overlong bound sections tend to allow colour to bleed through (as has already been noted). Great care must be taken to ensure that the whole of the yarn section where the dye is not to penetrate is covered by the tie. The following

quantities of dyestuff, water and assistants were used.

DYEBATH D

- 1) Dry weight of yarn = 100gm.
- 2) Volume of cold dye bath = 3 litres.
- 3) 4gm dry weight Procion MX Turquoise.
- 4) 50gm common salt.
- 5) 8gm soda ash.

The actual dyeing procedure is as outlined in last month's article, stirring for a full 30 minutes after the addition of the soda ash in order to develop a deep shade of colour.

Figures 7, 8, 9 and 10 illustrate selected hanks from this first dyebath.

Figure 7, unbleached fancy Tussah silk.

Figure 8, yellow slub cotton. Fibre content 56% cotton, 44% viscose.

Figure 9, 2/12 silk bourette ecru, originally spun in oil, initially dyed yellow.

Figure 10, cotton chenille. A further group of hanks from Dyebath D were dried, untied, and then re-tied covering selected areas of the original yellow colouring, and some of the new green shade.

Dyebath E was made up in the same proportions as Dyebath D, with the exception of the dry weight of the powdered Procion Red, where 2gm instead of 4gm was used.

The hanks which were used in this experiment comprised:

- 1 silk bourette hank from Dyebath D.
- 1 hank optic white viscose ribbon.
- 1 hank green slub cotton.
- 1 hank green cotton Paula.

1 hank turquoise blue chenille.

1 hank blue 80% cotton, 20% linen knob bouclé with flammé.

Figures 11 to 16 show the above hanks, and the widely differing effects of the red dyebath on a range of colours.

In a final dyebath of 2% strength Procion Blue, one hank which had been immersed in each of the preceding dyebaths was over-dyed to give an additional range of colours, see Figure 17 (silk bourette).

From this group of experiments, it can be seen that progressively darker shades of colour can be built up through successive over-dyeings. Always start with the lighter, brighter colours when devising a complex dyeing sequence, taking care to avoid a final collection of muddy-grey or brown hanks. This is where a sound knowledge of colour mixing is a great advantage, and this will be the subject of next month's article. Later we will return to some of the more practical dyeing techniques, particularly some of the other cold water methods which I haven't been able to squeeze into this article, such as the rapid dyeing method using a polythene bag rather than a conventional dyebath.

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A new series from Carol Chambers especially for Singer users — this month we have news of a new product which revolutionises pattern inputting to light scanning machines

SINGER STYLE

If you are the proud owner of a light scanning Singer machine, then I'm willing to bet that you do not have an enormous selection of geometric patterns that you have designed yourself. However you apply your Letraset or black tape, it can be a long and tedious process to make a card for a large design. I've taken over four hours to make a large, detailed design! In the light of this, when I first heard of a computer marriage that would not only eliminate all this work, but also make it possible to work on a design of any number of stitches from two to the full needle bed width I wanted to know more!

THE KNIT 90

The 'Knit 90' is the name of this miraculous device. The system consists of two small boxes — one replaces your electronic box and the other links between the machine and the computer — plus the design and operating software. Installation of the software and the boxes is easy. There is even a quick, visual test program which shows immediately whether the computer is 'talking' to your machine! (If you find it is not, then you probably just need to move your new mini box just slightly and screw it up again.) The replacement box is well worth mentioning, it is quite

small (approx three inches by two inches — from memory!) fits in the same position as your electronic box, which is removed completely from the machine as it is not required with this system and when in place fits flush with the edge of the front bed, so there are no protrusions from the machine. I did try to photograph it, but unfortunately all you can see in the picture is the shining of two screws at the right edge of the bed! The second box — the interlink from machine to the computer

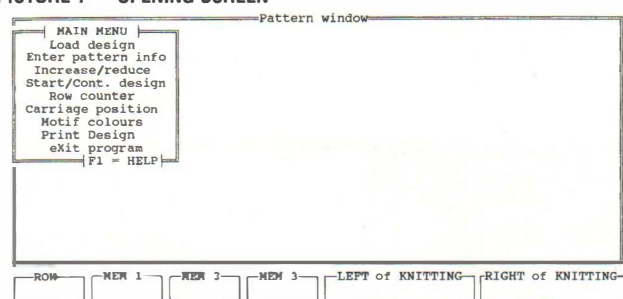
does show in the photograph — but even this has been reduced in size (I saw the pre-production model). The Knit 90 Box plugs into your printer port (if you prefer to keep your printer plugged in at all times, switch boxes are readily available, so you can share the one port with the Knit 90 and your printer, switching to whichever you need as and when necessary). The other side of the Knit 90 connects with the (new) machine box.

THE PROGRAM

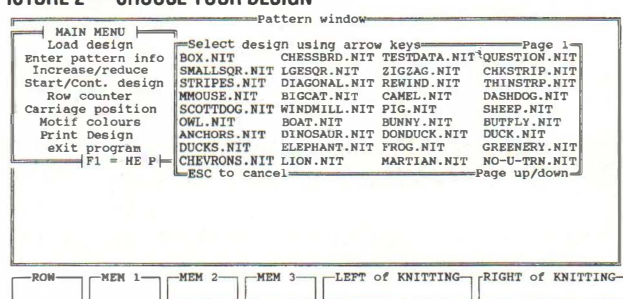
The software program gives you the facility to copy designs easily and then knit them from screen. Alternatively, you can dip into the pattern library of approximately 100 stitch patterns which come with Knit 90 or design your own on screen, either knitting them immediately or saving them to disc for future use.

The program works in DOS, so is available to quite basic computer systems and is not greedy on either processor ability, RAM or disc space — in other words, you certainly do not need to have the latest and most expensive computer to use it! It can be run in black and white or colour. From the DOS prompt enter the directory on which you have installed the program (I called my directory Singer, being in favour of names that remind me of what is there!), then type KNIT (if

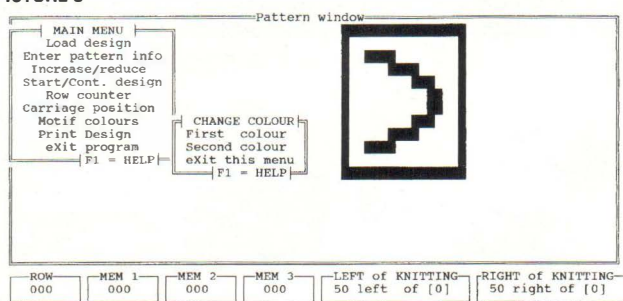
PICTURE 1 — OPENING SCREEN



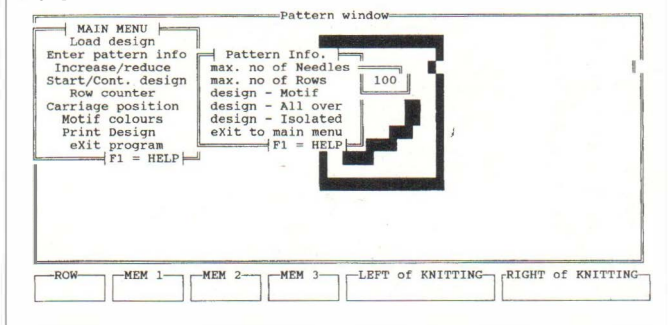
PICTURE 2 — CHOOSE YOUR DESIGN



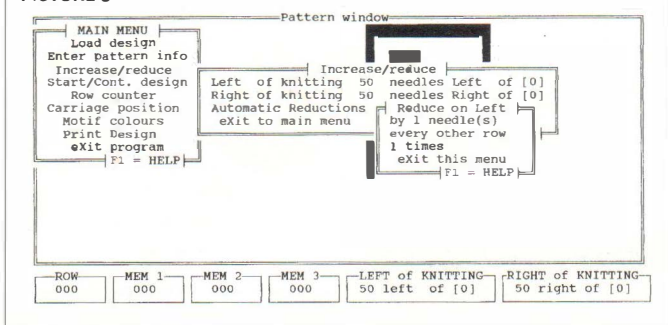
PICTURE 3



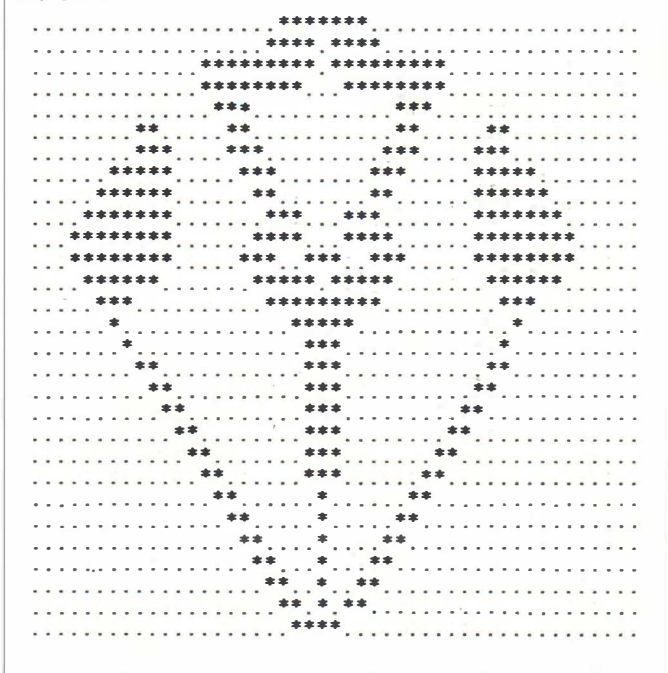
PICTURE 4



PICTURE 5



PICTURE 6



you want to use colour, type KNIT COLOUR). Your screen now looks like Picture 1. Select LOAD DESIGN and you are presented with the list of patterns which are all ready for you — a similar selection as shown in Picture 2. Simply highlight the name you want — note the designs are clearly identified by their .NIT extensions — and ENTER. The picture appears on the screen. Just how much of it appears depends on the resolution of your screen — if you have chosen a resolution that makes the writing easy to read, then some of the designs may be too big to show up in their entirety on the screen. If you wish you can do some colour manipulation here — Picture 3 shows the menu options opened when you choose MOTIF COLOUR — at present you can choose from the 16 colours normally available in DOS,

although there are plans to extend colour options for the future.

KNITTING INFORMATION

Once the design has been selected (and coloured, perhaps), you need to tell the software how you want it knitted. In order to do this you need to pass on some PATTERN INFO — completing the details required by the menu shown in Picture 4. The software always needs to know exactly how many needles you are using. If you are working a shaped piece, then choose the INCREASE/REDUCE option (Picture 5) — where you can give your garment shaping instructions to the computer, so that the number of needles are adjusted 'automatically'.

Note: You still have to carry out the actions — decreasing or increasing as

required. If you lose track of where you are, or what you are doing, there is a useful HELP button on each menu.

You can set the design to work as a motif or move its starting position off-centre — all by setting details in PATTERN INFO. You can also direct the design to start knitting on a pre-determined row from the START/CONT DESIGN option.

THE KNITTING

To knit the design, note that you do not need to worry about setting the cursor at the centre — the end 'stops' are positioned 20 needles outside the last knitting needles (irrespective of where you have decided to place your pattern). Now follow the on-screen directions. These are the directions shown at the foot of Picture 5. The little boxes labelled MEM 1, 2 and 3 refer to directions you can give about what row you started a neckline on (for instance) — so when you come to match the otherside, you can commence in exactly the right position. They can also be used to correct mistakes, or make instantaneous pattern amendments. As far as knitting your design goes, that really is all there is to it! I can assure you that it all seems logical and simple!

ENTERING YOUR OWN DESIGNS

There is no magical design program you need in order to enter designs — just use a word processor and save the

output as an ASCII file with the file extension NIT. To enter a design use dots, x and/or *. The program does not like blank spaces — so that's what you use the dots for. Picture 6 shows a motif produced on a word processor before saving as an ASCII file. Save it in your Knit 90 pattern directory to reduce time searching for it later!

Copying patterns in this way is quite easy — so hopefully Knit 90 owners will be using many more of the Stitch Pattern Library designs than ever before! If you are an ex-typist who trained a while ago you could find yourself at quite an advantage — the method of design is a bit like that (we) used to produce pictures from typewriters using the letter keys to make the shapes.

SUMMARY

Knit 90 is very new, but I was extremely impressed with the speed and simplicity of use and look forward to attaching a small box to my Singer machine for longer than a day! It has been planned with service to Singer knitters in mind — hence the large stitch pattern library to be issued with it. In addition to this, there are plans to extend the library with the assistance of Singer users, who would receive program updates and similar incentives for their efforts.

Further details and prices are available from Advance Electronic Solutions, 9 Old Hall Street, Macclesfield, Cheshire SK10 2DT. Tel: 0625 615792.

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Top stitching is a fashionable finish this season — Kate Arklay shows how you can use it to add your own Designer Details

DESIGNER DETAILS

One of the most popular ways to enhance knitwear at the moment is to use top stitching. This month I have been trying different ways to achieve the same effect but doing all the work at the machine.

When reading through the instructions they may seem a little complicated. Please don't be put off, like most things on the machine, once you begin trying them, they are much easier than you might think.

NECKBAND EXAMPLES

I have knitted all my samples as neckbands, but this stitch would look just as good as front or bottom bands on coats, jackets, dresses etc. For the best results the bands need to be made quite narrow and so far I have only used top stitching on double stocking stitch bands. It would be difficult to make a conventional buttonhole so the garment would need to be an edge to edge type or a double-breasted one where the buttonholes are made in the main body section.

The sketches may give you a few ideas as to where this stitch can be used and I am sure if you look in your pattern files you will find lots of suitable patterns.

BASIC DETAILS

All of these samples are worked between the knitting and the sinker posts and although you are not embroidering on to the knitting, I find threading the contrast yarn on to a tapestry needle helps to direct it between the needles.

The samples shown were knitted in 4 ply Shetland, with the top stitching in two strands of 4 ply Shetland. Any 4 ply or double knitting yarn can be used as the contrast.

SAMPLE 1

*Cast on required number of stitches using waste yarn. Knit a few rows, change to main yarn and knit 12 rows at MT-2. Pick up stitches from below waste yarn to form a hem. Remove waste yarn.

Bring all needles to upper working position (UWP), bring the band forward so it is in the centre of the needles and you have about an inch between the knitting and the sinker posts*.

Thread contrast yarn on to a tapestry needle. The yarn needs to be approximately four times the length of the band. Weight the end of the yarn with a peg or bulldog clip.

Take the yarn over the first two needles on right hand side, down behind the band between needles 2 and 3 (between the knitting and the sinker posts); take the yarn under the band and up between needles 2 and 3. The yarn will be lying on top of the two needles and straight up at the front of the band — see Figure 1. Continue along the row going over two needles, down behind the band and up between the same needles at the front. Make sure you keep the yarn at an even tension and the 'stitches' are lying straight on the band.

Push the band back to the sinker posts and knit one row at main tension. Pick up the garment, wrong side facing you, on to the band. Knit one row to join and cast off.

SAMPLE 2

This sample is the same as Sample 1, but the yarn has been taken over three needles instead of two.

SAMPLE 3

Work as given from * to * for Sample 1. Contrast yarn needs to be approximately three times the length of the band.

Take the yarn up at the back of the band between needles 1 and 2 (between the knitting and the sinker posts); take it down at the front between needles 1 and 2, across the front of the band and up at the back between needles 4 and 5. Bring it down between needles 4 and 5, miss three needles and take it up at the back of the band between needles 7 and 8 — see Figure 2. Continue along the row making sure you have the

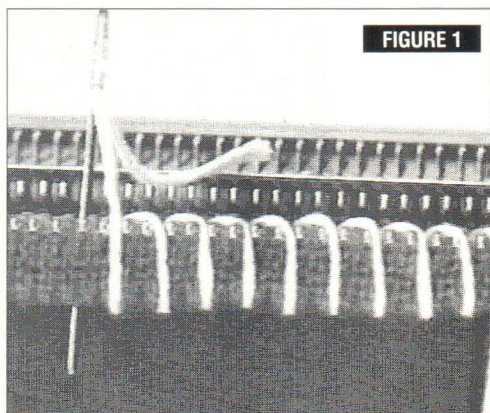


FIGURE 1

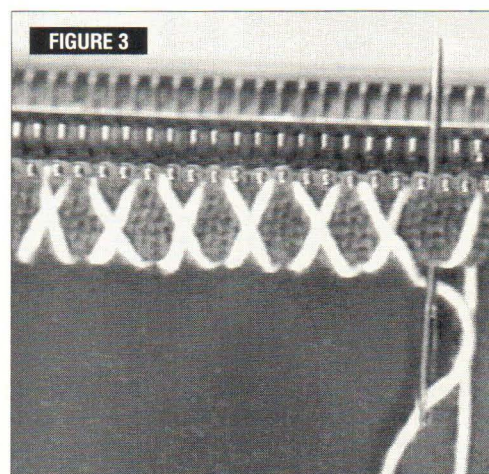


FIGURE 3

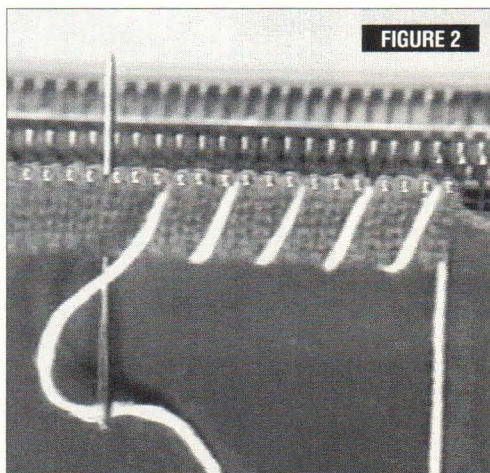


FIGURE 2

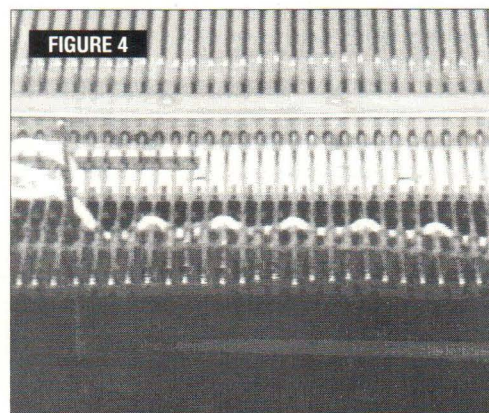


FIGURE 4

SAMPLE 1



SAMPLE 2



SAMPLE 3



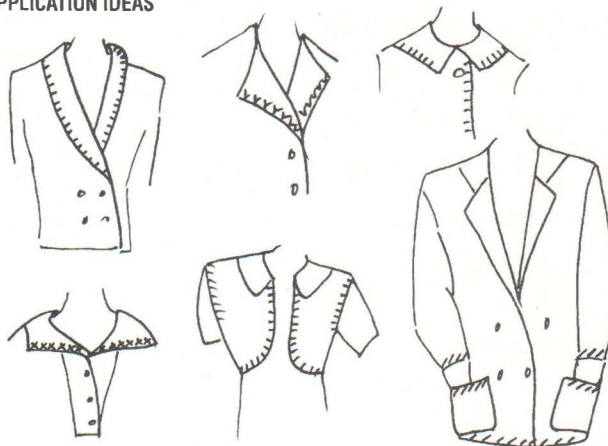
SAMPLE 4



SAMPLE 5



APPLICATION IDEAS



'stitches' even. Complete as given for Sample 1 from ** to **.

SAMPLE 4

Work as given for Sample 1 from * to *. Contrast yarn needs to be approximately three times the length of the band in both directions.

Sample 4 is worked the same as Sample 3. When you have worked from right to left, return from left to right, offsetting the wrap so it crosses over the first wrap — see Figure 3.

SAMPLE 5

Contrast yarn needs to be approximately one and a half times the length of band. Cast on the required number of stitches using waste yarn and knit a few rows.

Using main yarn and MT-2, knit two rows. Bring all needles to UWP, bring work to centre of the needles and thread contrast yarn on to a tapestry needle. Working between the knitting and the sinker posts, take the yarn over the first needle — under three, over one, under three — along the row, keeping the yarn quite loose — see Figure 4. Knit four rows.

With a transfer tool lift the centre stitch of the three you took the yarn under on to the transfer tool. Holding the stitch on the tool with your forefinger, lift the float from the back of the work on to the empty needle. Replace the stitch on to the same needle, repeat along the row. Knit six rows. Pick up stitches from waste yarn to make hem, knit one row and join to garment.

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STITCH PATTERN

LIBRARY

21

Build up your Stitch Library — pull out and keep section with ideas for ALL machines

In keeping with the season and inspired by our Colour Works supplement, this month's stitch library is loosely based on traditional Fair Isle designs. We sometimes take for granted the ease with which our knitting machines cope with what are quite complex arrangements of stitches and colours and happily this style of pattern design never dates — just use it with the garment styles of the moment!

Whether you have a colour changer or not, we've made all the colour variations easy to do — as all the designs use even row changes. Do read the pattern notes about the design before punching or marking it out, as there are differing instructions for working with or without a colour changer and some of our swatches have been produced using just a section of the pattern chart as a repeat.

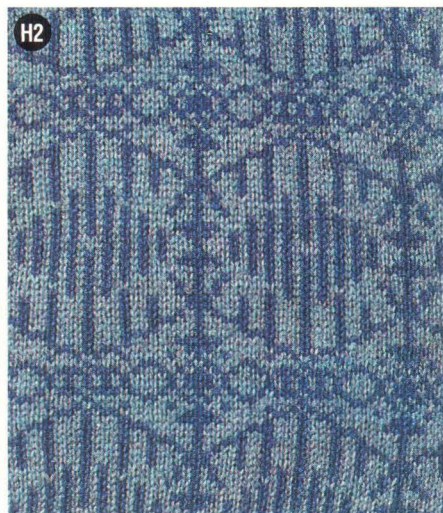
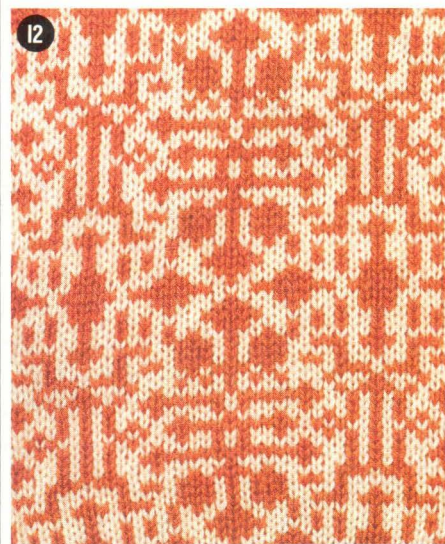
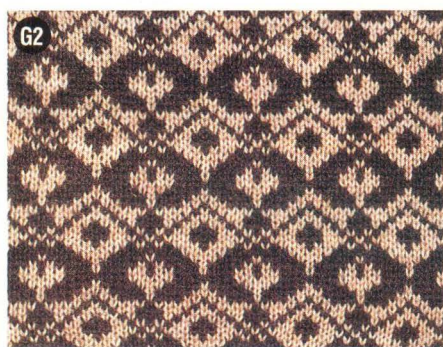
With pattern widths to suit a wide variety of machines, suggestions for adaptations for other repeats and colour schemes we are confident you will find something you like in this collection. The forthcoming season has not been forgotten and our collection ends with two fun patterns, featuring Christmas trees and snowmen respectively!

We chose to work with a subtle, rich colour palette, but do experiment — try knitting in varying hues and shades of the same base colour and then work the same patterns in bright, clear, primary colours. You will find the new shapes and colour breaks possible in this collection almost endless! If you are looking for ideas to start your Christmas knitting, try replacing some of the colours with lurex yarns.

Whatever you do, we hope that you will have fun with this selection.

Note: some of the patterns suggest negative punching for use with a colour changer. This means that you should punch everything shown as blank and leave blank the black squares on the design card. Electronic machines can mark or program designs in whichever form is simplest, using the negative button if required for easy automatic colour changing.





DIAMOND LINKS

Pattern A: 24 stitches x 40 rows

Suitable for 24 stitch punchcard machines. However, there are also possibilities for Duo machines.

With Colour Changer: Punch card negatively.

All Machines: We worked as Fair Isle using Ivory as MC throughout and changing contrast colours thus:

Marble, K8 rows.

Burnt Orange, K4 rows.

Pacific, K6 rows.

Marble, K2 rows.

Burnt Orange, K8 rows.

Marble, K2 rows.

Pacific, K6 rows.

Burnt Orange, K4 rows.

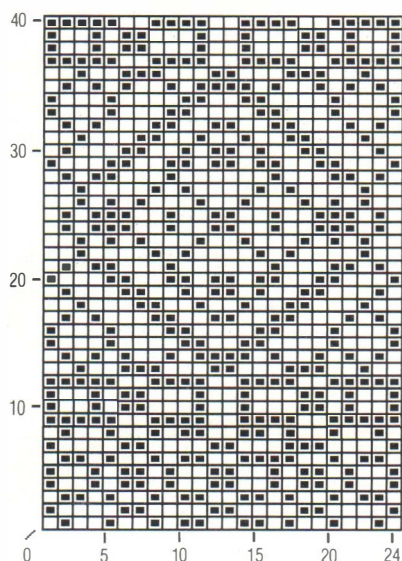
Repeat these 40 rows

throughout.

Suitable Adaptations:

1. For Duo machines, try turning the design a quarter turn and punch this (pattern then becomes 40 stitches x 24 rows). Pattern can then be worked as an all-over jacquard, or with your choice of colour changes.

2. For 40 or 60 stitch repeating systems, see pattern C.



STARS AND DIAMONDS

Pattern B: 30 stitches x 38 rows

Suitable for 30 and 60 stitch repeat systems and electronic machines.

Non-colour Changer Systems: Punch negatively if desired as it is the background rows which change colour in sample shown.

Colour Changers: Punch or mark as shown.

Pattern B1:

We worked in Fair Isle using Smoke as MC throughout and changing contrasts thus:

Burnt Orange, K4 rows.

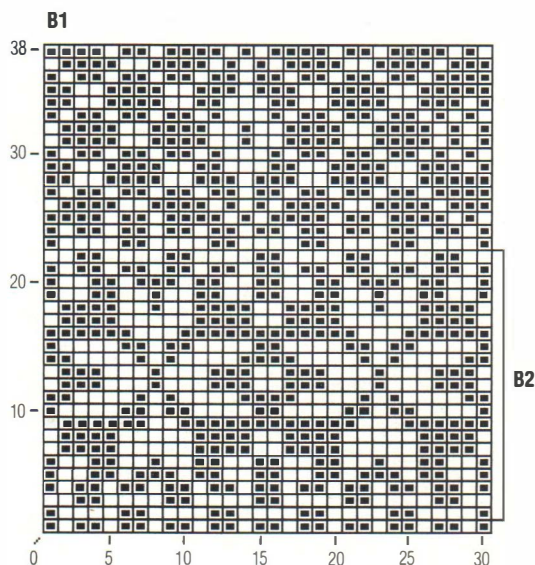
Pacific, K16 rows.

Burnt Orange, K4 rows.

Marble, K14 rows.

Pattern B2:

We used just part of the design to form a new repeating pattern. Use rows 2-22 inclusive of the charted design. We worked in Fair Isle using Oatmeal and Pacific.



DIAMOND LINKS 2

Pattern C: 20 stitches x 48 rows

Suitable for Duo and 60 stitch repeating systems and electronic machines.

Non-colour Changer Systems: Punch as shown.

Colour Changers: Punch negatively.

All Machines: Sample worked in Fair Isle using Pacific as MC throughout and changing contrasts thus:

Ember, K4 rows.

Oatmeal, K4 rows.

Clove, K2 rows.

Ember, K8 rows.

Clove, K2 rows.

Oatmeal, K4 rows.

Clove, K4 rows.

Oatmeal, K4 rows.

Clove, K2 rows.

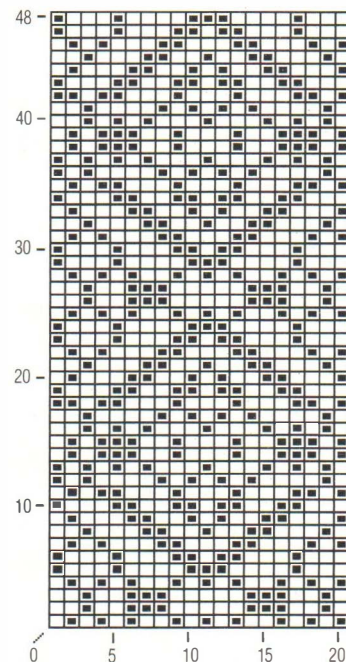
Ember, K8 rows.

Clove, K2 rows.

Oatmeal, K4 rows.

These 48 rows form colour sequence

and are repeated throughout.



CROSSED CURVES

Pattern D: 24 stitches x 52 rows

Suitable for 24 stitch punchcard machines with potential for adaptation for other systems.

Colour Changers: Punch negatively.

All Machines: Work as Fair Isle using Oatmeal as MC throughout and changing contrasts thus:

Clover, K2 rows.

Pacific, K6 rows.

Plum, K10 rows.

Clover, K8 rows.

Pacific, K2 rows.

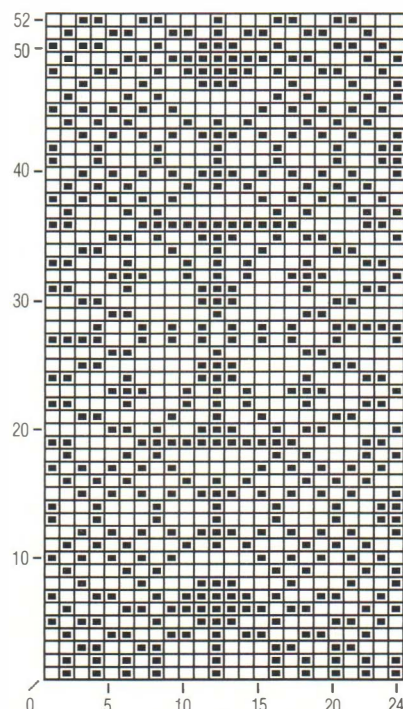
Clover, K8 rows.

Plum, K10 rows.

Pacific, K6 rows.

These 52 rows form colour

sequence and are repeated throughout.



STAGGERED BLOCKS

Pattern E: 20 stitches x 24 rows

Suitable for Duo, 60 stitch repeating systems and electronic machines with potential for further adaptation.

This is one of those designs which gives the illusion of having more colours in it than it actually has.

Colour Changers: Punch negatively.

All Machines: We worked in Fair Isle using Plum as MC throughout and changing colours thus:

Oatmeal, K6 rows.

Pacific, K6 rows.

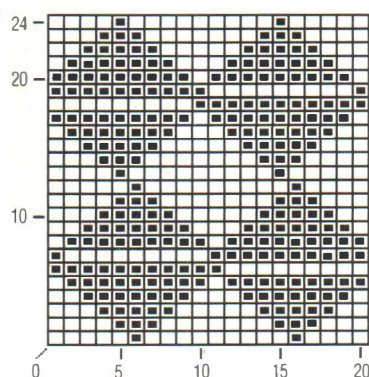
Ember, K6 rows.

These 18 rows form colour sequence and are repeated throughout. Note that colour and pattern repeat are not the same, but this presents no problems!

Suitable Adaptations:

1. Easily adapted for 24 or 30 stitch repeats by making the triangle blocks larger. Note that this will affect the rows for colour changing. The idea is to change colours on each triangle, so check the height of these when you adapt the design.

2. Try Black as MC and bright, primary colours as contrast — use as many contrast colours as you like. An odd number of contrasts will prevent the design becoming too uniform in appearance.



DIAMOND BARGELLO

Pattern F: 20 stitches x 90 (chart) rows, 180 (knitted) rows

Designed for Duo machines, 60 stitch repeating systems and electronic machines.

Multi-coloured designs can often be inspired by Bargello work (an embroidery technique). Working this style of design also has the advantage of being able to incorporate each colour (three in our example) in every row which makes translation for knitting quite straightforward.

F1 is punchcard or chart which can be used for any machine.

F2 can be used by electronic machines which are able to input three colours simultaneously in programming. Knitting will be the same whichever means of marking/programming the design is used.

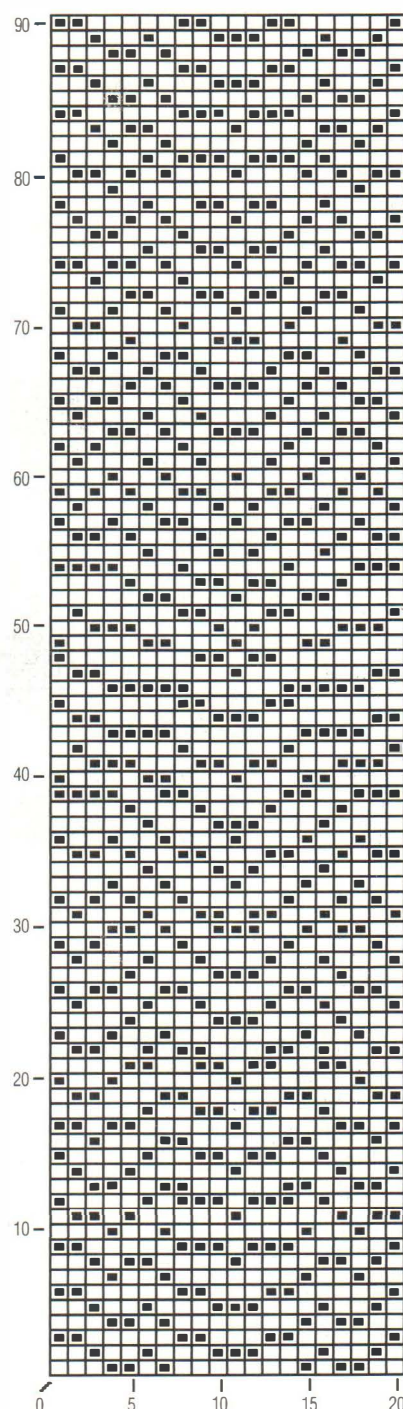
Colour Changers: Punch/mark design as shown. Work select/memorise row going towards the colour changer.

All Machines: Use double length facility/elongation switch. Work in slip/part/empty/BX throughout. K2 rows in each of Oatmeal, Pacific and Plum throughout.

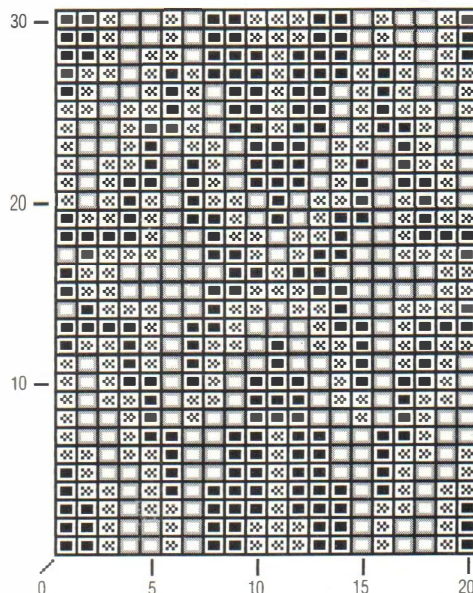
Note: Our swatch was worked as a single bed slip design, but the same pattern can be used as a multi-coloured jacquard with main patterning bed set as given and ribber bed set for whatever needle and pattern backing arrangement you prefer.

When knitting as a single bed pattern, use finer yarns (we used 3 ply) to eliminate bulk and stiffness and turn tension dial approximately two whole numbers looser than you would use for stocking stitch on the same yarn.

F1



F2



BLUE BORDERS

Pattern G: 24 stitches x 42 rows

Designed for 24 stitch punchcard machines, with potential adaptations for both repeats and style of design.

Pattern G1: This is the sample which inspired the design name! Worked as a colour changed Fair Isle.

Colour Changers: Punch negatively.

All Machines: Worked in Fair Isle using Ivory as MC throughout, change contrast colours thus:

Clematis, K6 rows.

Marble, K4 rows.

Marine, K6 rows.

Marble, K4 rows.

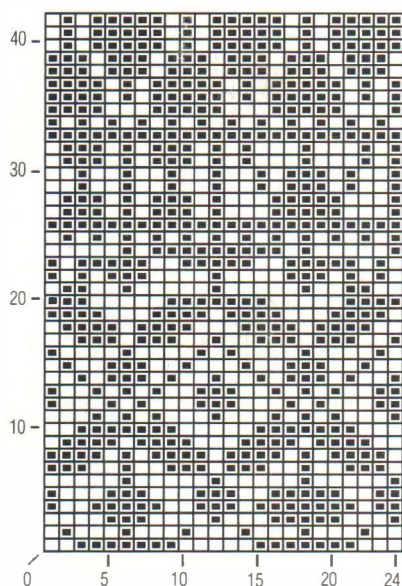
Clematis, K4 rows.

Marine, K10 rows.

Marble, K8 rows.

These 42 rows form colour sequence and are repeated throughout.

Pattern G2: Worked from a section of the design chart as an all-over pattern. Use rows 7-20 inclusive as the design chart. We used Oatmeal and Plum.



WROUGHT IRON BORDERS

Pattern H: 24 stitches x 46 rows

Designed for use with 24 stitch repeating systems and electronic machines. The open vertical areas of both variations is reminiscent of wrought ironwork, hence the design's title. This is a design where quite a few of the sections could be manipulated to make new all-over designs.

Pattern H1: Worked as a colour changed Fair Isle design.

Colour Changers: Punch negatively.

All Machines: Work as Fair Isle, using White as MC and changing contrasts thus:

Marine, K8 rows.

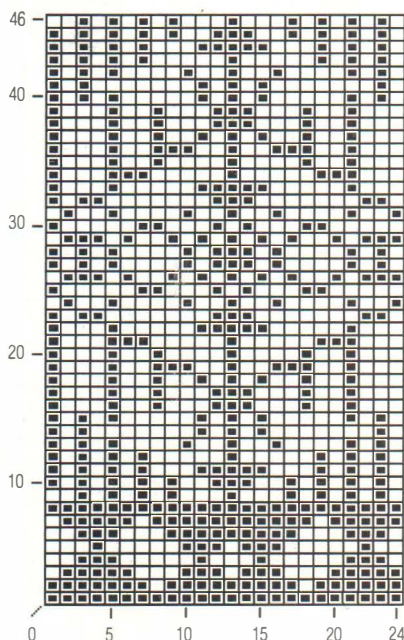
Marble, K16 rows.

Pacific, K6 rows.

Marble, K16 rows.

These 46 rows form colour sequence and are repeated throughout.

Pattern H2: Worked from a section of the original chart, using rows 9 to 46 inclusive as a repeating pattern. We worked in Fair Isle using Marble and Marine. (Try this in Black and White for a stylish and striking look).



HIDDEN MEDALLIONS

Pattern I: 24 stitches x 42 rows

Designed for 24 stitch repeating systems, but readily adapted to 20 stitches for use on Duo and 60 stitch repeating systems.

We worked a version of the design as set and a variation repeating just the 'medallion' section of the chart.

Pattern I1: Worked as a colour changed Fair Isle.

Colour Changers: Punch card negatively.

All Machines: Work in Fair Isle, using Clematis as MC and changing contrast colours thus:

Ivory, K6 rows.

Smoke, K4 rows.

Burnt Orange, K10 rows.

Smoke, K4 rows.

Ivory, K6 rows.

Smoke, K2 rows.

Burnt Orange, K8 rows.

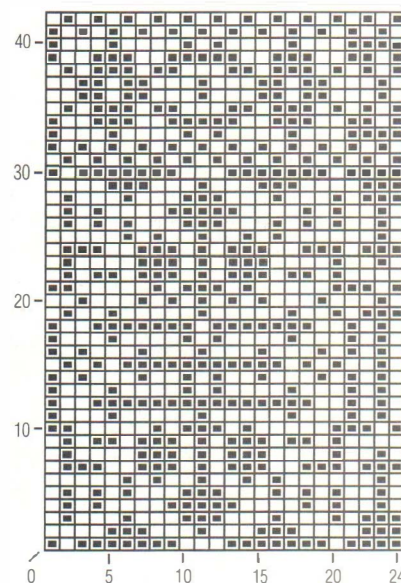
Smoke, K2 rows.

These 42 rows form colour sequence and are repeated throughout.

Pattern I2: Worked as an all-over Fair Isle design using Ivory and Burnt Orange and repeating rows 1—29 inclusive from the chart.

Suitable Adaptation:

To adapt for a 20 stitch repeat, omit first stitch at left and 21st, 22nd and 24th stitches (at right). Colour breaks can then be worked as given for Pattern I1.



LIGHTENING STRIKES

Pattern J: 24 stitches x 40 rows

Designed for 24 stitch repeats, but adaptable for other systems. You will have to look at the black and white design chart to see the zig-zags which inspired the title — the colour-work reduces their influence! We worked three variations — the latter suitable for electronic and Duo machines.

Pattern J1: Worked as a colour changed Fair Isle.

Colour Changers: Punch negatively.

All Machines: Worked in Fair Isle, using Ivory as MC throughout and changing contrasts thus:

Marble, K4 rows.

Burnt Orange, K6 rows.

Marble, K4 rows.

Burnt Orange, K6 rows.

Marble, K4 rows.

Pacific, K6 rows.

Marble, K4 rows.

Pacific, K6 rows.

These 40 rows form colour sequence and are repeated throughout.

Pattern J2: Worked as an all-over Fair Isle using Smoke and Burnt Ember, but only repeating rows 1 to 23 inclusive from the design chart.

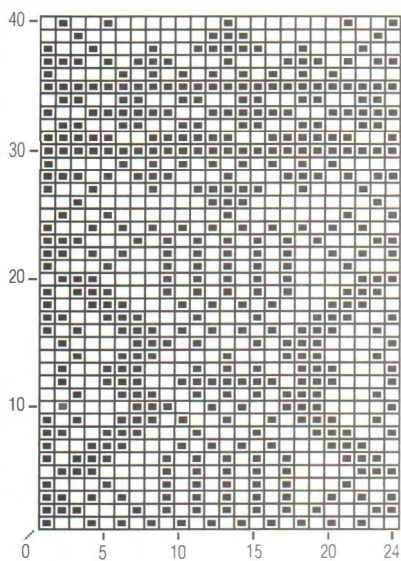
Pattern J3: Worked slightly differently depending upon the machine:

Electronics with Rotation

Facility: Program pattern as shown, then use programming buttons to rotate the design by 90 degrees and set double length.

Duo and other Electronic Machines: Turn the design chart sideways and punch/program 40 stitches x 24 rows.

All Machines: Once the pattern has been programmed or punched, work in Fair Isle using Oatmeal and Plum.



MULTI-COLOUR BORDERS

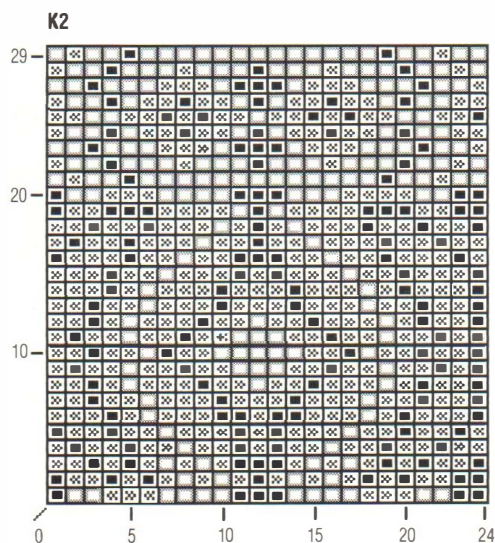
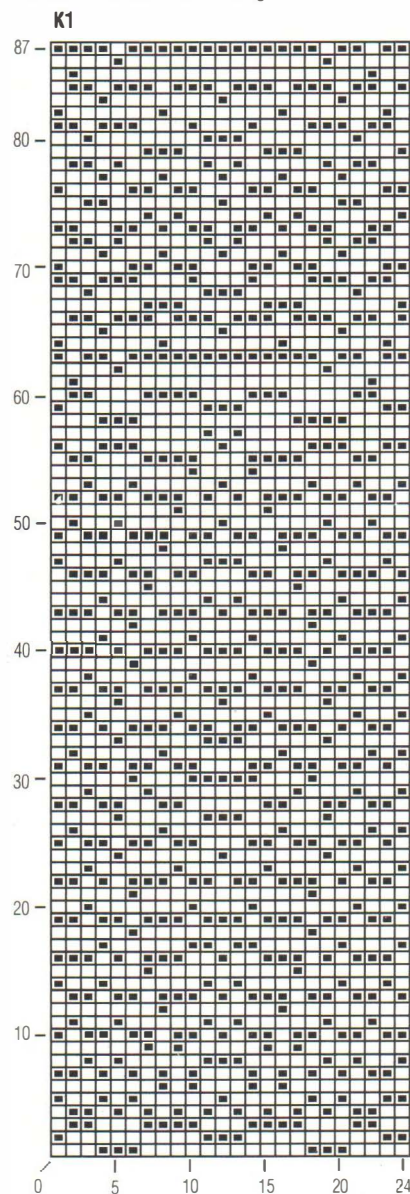
Pattern K: 24 stitches x 87 (chart) or 174 (knitted) rows

Suitable for 24 stitch punchcard machines or electronic machines. The chart has been produced in two ways — **Chart K1** is for all machines.

Chart K2 is especially for electronics which can input three colours simultaneously into the program.

Irrespective of which chart is used for the pattern, the knitting is the same (see also notes on Pattern F).

Pattern to be used double length/elongated. Carriage set to slip/part/empty/BX. Work in 2 rows each of Oatmeal, Clover and Ember throughout.



CURVED MEDALLIONS

Pattern L: 24 stitches x 60 rows

Designed for 24 stitch punchcard machines.

This simple design lent itself readily to an all-over Fair Isle version which repeated just the larger border of the pattern.

Pattern L1: Worked as a colour changed Fair Isle.

Colour Changers: Punch negatively.

All Machines: Worked as Fair Isle using Marine as MC and changing contrasts thus:

Smoke, K20 rows.

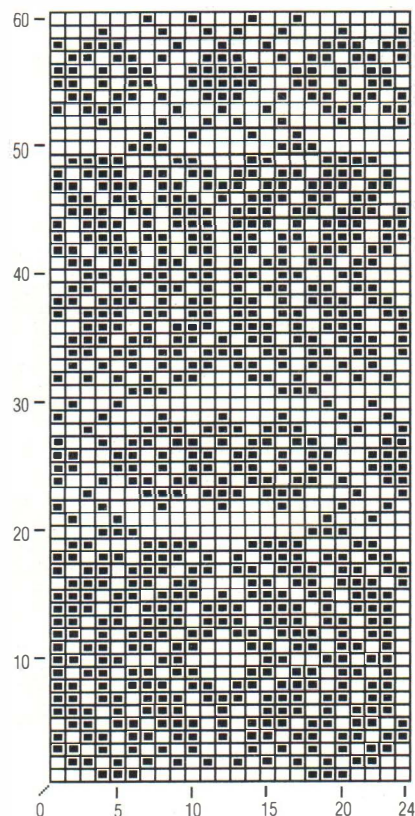
Marble, K10 rows.

Smoke, K20 rows.

Marble, K10 rows.

These 60 rows form colour sequence and are repeated throughout.

Pattern L2: Worked as an all-over Fair Isle using Oatmeal and Plum, using rows 1 to 19 of the chart inclusive.



SHETLAND REMINISCENCE

Pattern M: 24 stitches x 60 rows

Some very traditional symbols take on a new look in this colourful pattern.

Colour Changers: Punch negatively.

All Machines: Worked as colour changed Fair Isle, using Smoke as MC throughout and changing contrasts thus:

Marble, K16 rows.

Burnt Amber, K4 rows.

Pacific, K8 rows.

Burnt Amber, K4 rows.

Pacific, K8 rows.

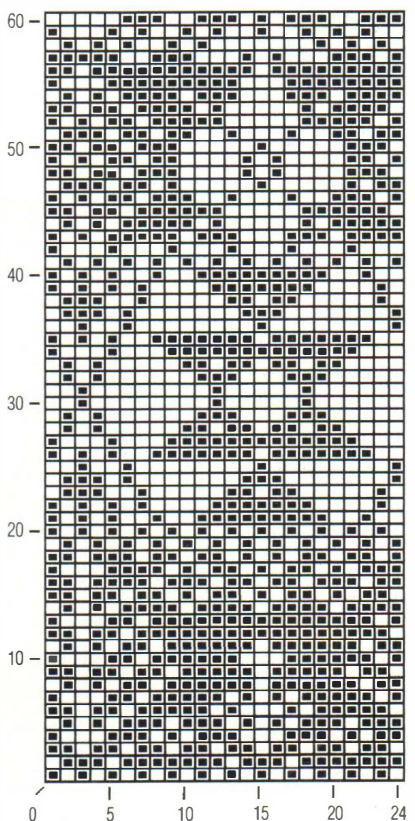
Burnt Amber, K6 rows.

Marble, K4 rows.

Burnt Amber, K6 rows.

Pacific, K4 rows.

These 60 rows form colour sequence and are repeated throughout.



TREE OF LIFE

Pattern N: 24 stitches x 60 rows

Designed for 24 stitch repeating systems, but with adjustments to the smaller tree of life motifs, could be adapted for other systems.

Colour Changers: Punch negatively.

All Machines: Worked as Fair Isle using Ivory as MC throughout and changing contrasts thus:

Marine, K4 rows.

Clematis, K8 rows.

Marine, K4 rows.

Marble, K14 rows.

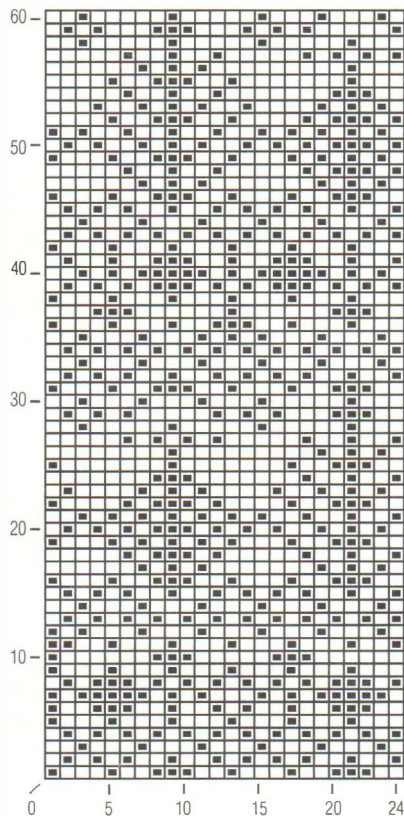
Marine, K4 rows.

Clematis, K8 rows.

Marine, K4 rows.

Marble, K14 rows.

These 60 rows form colour sequence and are repeated throughout.



CHRISTMAS TREES

Pattern O: 24 stitches x 48 rows

Designed for 24 stitch repeats, but with a small modification to the blue border, could be adapted for 12 stitch repeats — which means that it will readily go into a 60 stitch repeat as well.

Colour Changers: Punch negatively.

All Machines: Work as Fair Isle using White as MC throughout and changing contrasts thus:

Burnt Amber, K10 rows.

Pacific, K14 rows.

MC only, K2 rows.

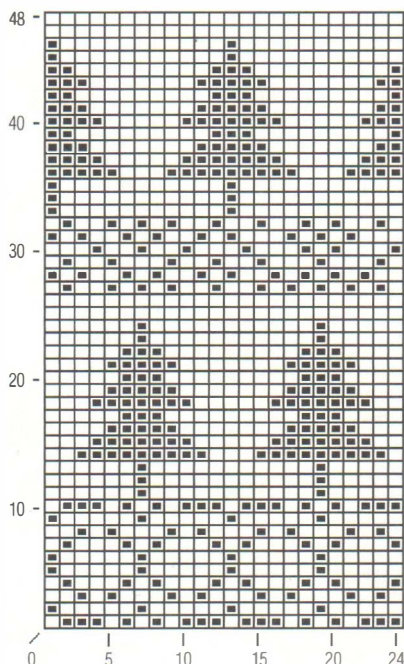
Marine, K6 rows.

Pacific, K14 rows.

MC only, K2 rows.

Suitable Adaptation:

For a night-time look, try a navy background with bright green trees and even incorporate a little lurex into the smaller dividing borders.



SNOWMEN

Pattern P: 24 stitches x 60 rows

Designed for 24 stitch punchcard machines, but as the snowmen are small, the modifications as given for Pattern O could adapt this for many other systems.

Colour Changers: Punch negatively.

All Machines: Work in Fair Isle, using Navy as MC throughout and changing contrasts thus:

Burnt Amber, K2 rows.

Marble, K4 rows.

White, K18 rows.

Burnt Amber, K2 rows.

White, K4 rows.

Burnt Amber, K2 rows.

Marble, K4 rows.

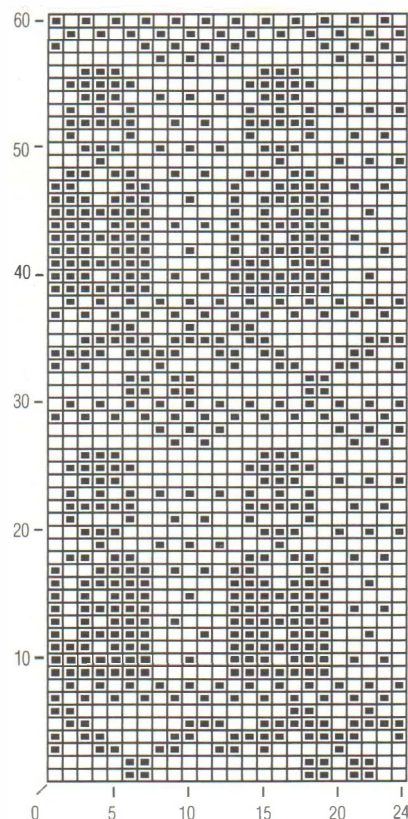
White, K18 rows.

Burnt Amber, K2 rows.

White, K4 rows.

Suitable Adaptations:

There are many opportunities for colour changing here, especially if you do not restrict yourself to the number that a colour changer will hold. Each new set of snowmen could have differently coloured hats. The two rows of white which start the snowmen could be replaced by white or silver lurex for a glistening snow effect. The leaves could look more holly-like in different shades of green and the berries alternated between red and white — for a holly and ivy look.





Terrific trims with the look of garter stitch, but made without a garter carriage are amongst the selection presented by Pat Symonds

TERRIFIC TRIMS

In last month's *Machine Knit Today*, I showed how to knit a lace edging using the garter carriage. In this article I am going to explain how to achieve the same result without a garter carriage. There are two ways of doing this, both of which involve some hand-tooling but, as it is really only necessary for one lace pattern repeat to be knitted using the amended garter stitch, this is not too daunting. There is no need for the punchcard or electronic pattern to be altered for the manual methods.

RIBBER METHOD

The first method involves using the ribber, so if you use this technique make sure you cast on using the ribber comb. Using waste yarn, cast on over required number of needles as 1x1 rib. Hang ribber comb and weights, knit several rows rib and transfer stitches to main bed. Leave ribber comb in place and knit several rows stocking stitch, then one row with nylon cord. Using the main yarn double, cast on over all stitches using the latch tool, or alternatively 'e' wrap. Knit two rows with single main yarn at MT.

RC000. Transfer stitches with the lace carriage according to chosen pattern. Knit one row at MT-1. Transfer every alternate stitch to the ribber bed and knit one row at MT-1/MT-2. Transfer the stitches back to the main bed and continue until one pattern repeat has been knitted, making sure that the same stitches are transferred to the ribber bed each time. Sample 1 shows



Punchcard Book 5 Pattern 633 knitted using this method.

MANUAL METHOD

For the second method, cast on with waste yarn and hang cast-on comb and weights. Knit one row with nylon cord. Using main yarn double, cast on over all stitches using the latch tool. Using single main yarn, knit two rows stocking stitch at MT.

RC000. After making the passes with the lace carriage, knit two rows stocking stitch at MT-1. Undo every alternate stitch on the second row and manually turn the stitch into a 'knit' stitch using the latch tool (see Step by Step in July issue of *Machine Knit Today*). Continue until one pattern repeat has been knitted, making sure that you turn the same stitches round each time. Sample 2 shows *Stitchworld* Pattern 163 (*Punchcard Book 5* Pattern 614) knitted this way.

BAND DETAILS

This edging makes a very nice neckband for 'V'-necked tops, as it gives a sculptured edge to the band. To estimate the number of stitches required for the band hold the edge of the 'V' up to the machine. For a band which is mitred at the centre front, less stitches need to

be cast on, and the number can vary according to the pattern used. For example, if the lace pattern repeat is 12 rows, then you need to cast on six stitches less, and increase one stitch at one side only every alternate row to make the mitred shaping, e.g. 60 stitches required for neck edge, therefore cast on 54 and increase every alternate row.

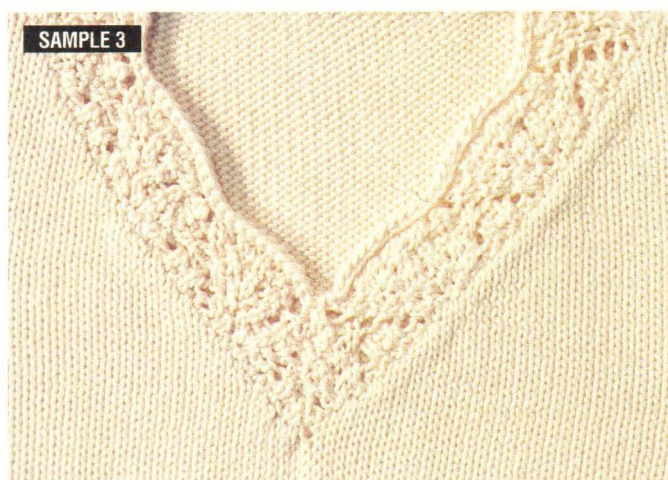
Follow the instructions for casting on and knitting the band using any of the methods described, increasing one stitch at one side on every alternate row. When the band is knitted, take the stitches off onto waste yarn. With the right side of the garment facing you, pick up the neck edge onto the needles and, with the wrong side of neckband facing you, pick up the stitches from the waste yarn and hang on to same needles. Knit one row at loose tension and cast off. Repeat for the second side, remembering to reverse the shaping.

STYLING TIPS

This neckband tends to be wider than the usual band, so it is a good idea to knit the front with a wider 'V' and to include the top edge of the neckband as part of the shoulder. The back neck stitches can be cast off and the edge finished off with two rows of double crochet, see Sample 3, pattern 161 from *Stitchworld* (*Punchcard Book 5* Pattern 585).

Sample 4, *Stitchworld* Pattern 162, shows a lace border combined with Fair Isle, another alternative edging for tunic tops and neckbands.

I hope these ideas have been of interest, and will encourage you to experiment with other lace patterns in the future.





RIB SWEATER AND WAISTCOAT
RENATA MARSTON

SIZES

To suit bust 81-86[91:96-101]cm.
Finished measurement 102[109:112]cm.
Length 69cm.
Sleeve seam 57.5[59.5:61.5]cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

British Mohair Spinners Rustic
1 x 1000g cone in MC.
1 button.

MAIN TENSION

28.5 sts and 40 rows to 10cm measured over rib patt, counting Ns on both beds and using yarn double stranded throughout (SS approx 6½/6½ = MT). Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 14.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

Rib pattern formed by needle arrangement as shown in Diagram 1.

SPECIAL NOTE

Yarn used double throughout. Wind off several balls and use one end from cone and one end from ball threaded together through tension mast and into same eyelet — treating as though the two ends were the one yarn throughout. Stitches counted on both beds.

BACK

Handle down. Orange strippers. Push 143[155:160] Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 2x1 rib. Rack once to L. N/N SS 3½/3½ using MC, K1 row. CX/CX SS 4/4, K2 rows. Rack once to R. SS 4½/4½, K1 row**. RC000 K4 rows. Arrange Ns for patt as given in Diagram 1. Black strippers. RC000 MT*. K until RC shows 180.

SHAPE ARMHOLES

Dec 1 st at each end of next and every

Lady's Rib Sweater

with pocket trim for Duo machines

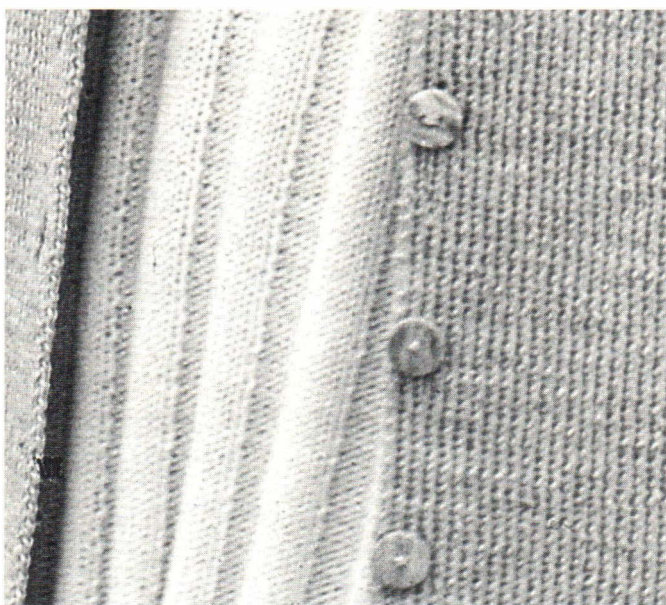
MACHINES: These instructions are written for Duo machines

YARN: British Mohair Spinners Rustic (Quality 7395) 2/11wc

FIBRE CONTENT: 80% British Wool, 20% Alpaca

COLOUR: We used Shade H2122 (MC)

STOCKISTS: This yarn is obtainable via mail order from British Mohair Spinners Ltd, PO Box 58, Midland Mills, Valley Road, Bradford, W. Yorks BD1 4RL



folll alt row 11 times in all. 121[133:138] sts. K until RC shows 272.

SHAPE BACK NECK AND SHOULDERS

Cast off 40[46:49] sts at beg of next 2 rows. Cast off rem 41[41:40] sts.

FRONT

Work as given for back until RC shows 242.

SHAPE NECK

Using a separate length of MC, cast off 9[9:8] sts at centre. BX/BX. Bring

pushers to WP under 56[62:65] Ns nearest carr for first side. K1 row. Cast off 5[6:6] sts at beg of next row, K1 row. Cast off 2 sts at beg of next row, K1 row. Dec 1 st at neck edge on next and every foll 3rd row 8 times in all. 40[46:49] sts. K until RC shows 272.

SHAPE SHOULDER

Transfer sts from BB to FB and cast off. Reset RC at 241. Return pushers to NWP behind blocking rail. N/N, MT, K1 row.

Work L side to correspond with R.

SLEEVES

Handle down. Orange strippers. Push 68 Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 2x1 rib. Work as given for back to *. K8 rows. Arrange Ns for patt as given in Diagram 1.

RC000 MT, K4 rows. Inc 1 st at each end of next and every foll 5th row 30[24:18] times in all. K5 rows. Inc 1 st at each end of next and every foll 6th row 0[6:12] times in all. 128 sts. K until RC shows 158[164:170].

SHAPE TOP

Dec 1 st at each end of next and every foll alt row 11 times in all. 106 sts. RC shows 180[186:192]. Place a marker at centre and cast off.

POCKET

Orange strippers. Handle down. Push 33 Ns on FB and corresponding Ns on BB to WP. Work as given for back to ** (i.e. cast on rows only). Arrange Ns for patt as given in Diagram 1. RC000 MT, K24 rows. Work a buttonhole at edge of first rib over one FB and one BB st. K until RC shows 48. Cast off.

COLLAR

Orange strippers. Handle down. Push 36 Ns on FB and corresponding Ns on BB to WP. Work as given for pocket omitting buttonhole and K until RC shows 168. Cast off.

TO MAKE UP

Block front, back and sleeves (separately) to correct measurements. Press well over a damp cloth and leave to dry. Press pocket and neckband as given for main pieces. Join shoulder seams. Join collar seam. Fold collar in half and pin to neck edge. Slip stitch right side in place, then slip stitch folded edge to inside. Set in sleeves, matching centre marker to shoulder seam. Join side and sleeve seams. Sew on buttons to correspond with buttonholes. Press seams flat.

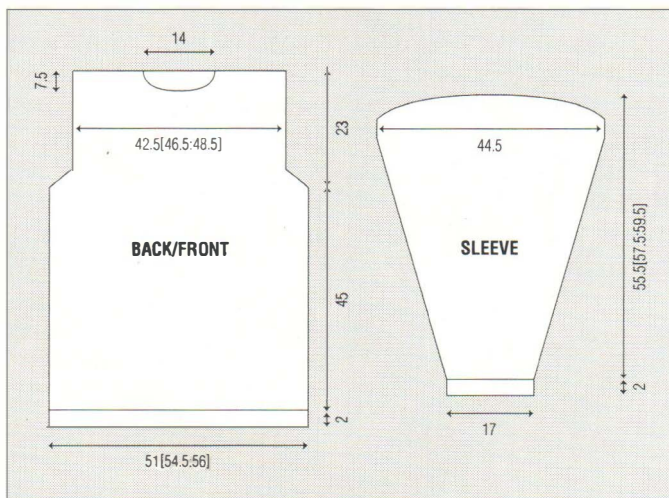
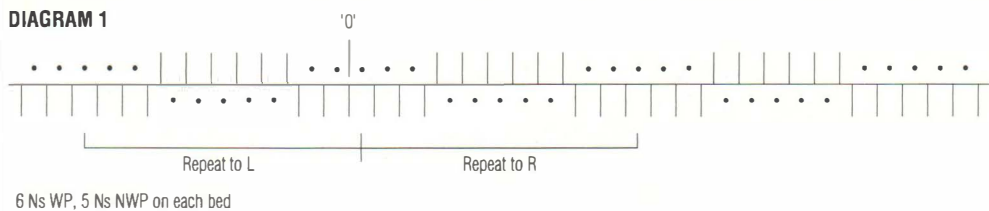


DIAGRAM 1



SIZES

To suit bust 81-86[91:96-101]cm.
Finished measurement 91[103:115]cm.
Length 80cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

British Mohair Spinners Rustic
1 x 1000g cone in MC.
10 buttons.

MAIN TENSION

26 sts and 45 rows to 10cm measured over FNR, using yarn two stranded throughout (SS approx 4½/4½).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 14.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

SPECIAL NOTE

Yarn used double throughout. Wind off several balls and use one end from cone and one end from ball threaded together through tension mast and into same eyelet — treating as though the two ends were the one yarn throughout.

BACK

Orange strippers. Handle down. Push 118[132:144] Ns on FB and corresponding Ns on BB to WP*. Arrange Ns for FNR. Rack once to L. N/N SS 3¼/3¼, K1 row and rack once to R. SS 4/4, K1 row*. SS 4½/4½, K1 row.
RC000 K until RC shows 252.

SHAPE ARMHOLES

Cast off 6 sts at beg of next 2 rows.
Cast off 3 sts at beg of next 2 rows.
Cast off 2 sts at beg of next 6 rows. Dec

Lady's Double Jersey Waistcoat

for Duo machines

Illustrated on page 40

MACHINES: These instructions are written for standard gauge punchcard machines

YARN: British Mohair Spinners Rustic (Quality 7395) 2/11wc

FIBRE CONTENT: 80% British Wool, 20% Alpaca

COLOUR: We used Shade H2113 (MC)

STOCKISTS: This yarn is obtainable via mail order from British Mohair Spinners Ltd, PO Box 58, Midland Mills, Valley Road, Bradford, W. Yorks BD1 4RL



1 st ff at each end of next and every foll alt row 5 times in all, *at the same time* working eyelets by transferring 4th N from armhole edge to its adjacent N. K until RC shows 358. 78[92:104] sts.

SHAPE SHOULDERS

BX/BX. Bring pushers to WP under all Ns in WP. At L bring 5[6:7] pushers

down to NWP and K1 row. At R bring 5[6:7] pushers down to NWP and K1 row. *At L bring 4[6:7] pushers down to NWP and K1 row. At R bring 4[6:7] pushers down to NWP and K1 row*. Rep from * to * once more. At L bring 4[5:7] pushers down to NWP and K1 row. At R bring 4[5:7] pushers down to NWP and K1 row. At L bring 4[5:6] pushers down to NWP and K1 row. At R bring 4[5:6] pushers down to NWP and K1 row. RC shows 368. Cast off 21[28:34] sts at beg of next 2 rows. Cast off rem 36 sts.

RIGHT FRONT

Orange strippers. Handle down. Push 44[51:57] Ns at R of '0' on FB and corresponding Ns on BB to WP.
Work as given for back from * to *.

SHAPE FRONT EDGE

RC000 At L (R for L front) using 3 pronged tool, move 1 st to R, leaving empty N in WP on next and every foll

alt row 15 times in all. 59[66:72] sts. RC shows 30. K2 rows. Work button-hole at front (L) edge by transferring 4th st on to its adjacent N at L on next row and when RC shows 56, 80, 104, 128, 152, 176, 200, 224, 248. *At the same time* when RC shows 247 (K1 extra row for L front).

SHAPE NECK

Dec 1 st ff at neck edge on next and every foll 7th row 18 times in all. *At the same time* when RC shows 252 (K1 extra row for L front).

SHAPE ARMHOLE

Cast off 6 sts at beg of next row, K1 row. Cast off 3 sts at beg of next row, K1 row. Cast off 2 sts at beg of next and every foll alt row 3 times in all, K1 row. Dec 1 st ff at armhole edge on next and every foll alt row 5 times in all, *at the same time* working eyelets by transferring 4th N from armhole edge to its adjacent N. K until RC shows 358 (K1 less row for L front).

SHAPE SHOULDER

BX/BX. Bring pushers to WP under all Ns in WP. K1 row. At R bring 5[6:7] pushers down to NWP and K2 rows. **At R bring 4[6:7] pushers down to NWP and K2 rows**. Rep from ** to ** once more. At R bring 4[5:7] pushers down to NWP and K1 row. At R bring 4[5:6] pushers down to NWP and K1 row. RC shows 368. Cast off rem 21[28:34] sts at beg of next row.

LEFT FRONT

Work as given for R front, omitting buttonholes and reversing all shaping.

LARGE POCKET

Work two alike

Orange strippers. Handle down. Push 30 Ns on FB and corresponding Ns on BB to WP. Work as given for back from * to *.

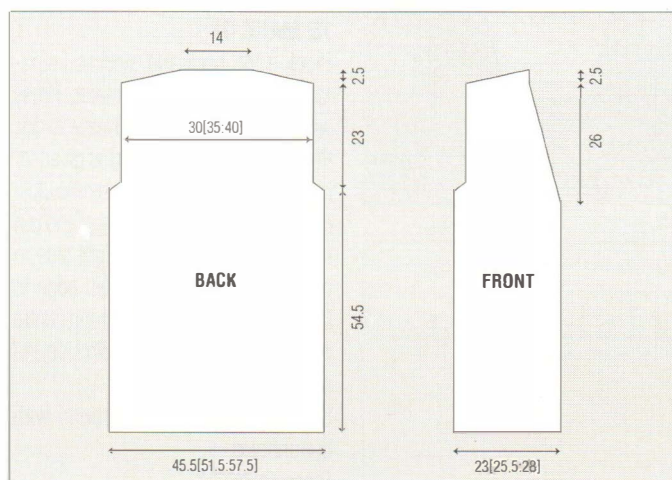
RC000 SS 4½/4½, K until RC shows 52 *at the same time*, work eyelets by transferring 4th st at R to its adjacent N on next and every foll alt row. Cast off.

SMALL POCKET

Orange strippers. Handle down. Push 23 Ns on FB and corresponding Ns on BB to WP. Work as given for large pocket but only K until RC shows 36. Cast off.

TO MAKE UP

Block and lightly steam pieces to correct measurements. Join shoulder seams. Place pockets sideways on fronts and sew in positions shown. Join side seams. Lightly press side and shoulder seams on wrong side. Sew on buttons to correspond with buttonholes.



Designs and the Law

Linda Jackson takes a look at the relationship between knitters and patterns

As I mentioned in the last article, if someone is a copyright owner, they may protect their intellectual property and stop others from copying it or exploiting it.

GRANTING A LICENCE

Many copyright owners, designers or publishers of magazines, for instance, make their living by charging people to use their design in some way. Legally they are granting a licence to do certain things, usually in return for payment of a fee. Some people assume that there is a set rule about what the purchase of a pattern allows the knitter to do. This is not the case however. It is entirely up to the person granting the licence to determine this.

Unfortunately, in the knitwear world, while there is usually a clearly stated prohibition on copying the pattern, the exact terms of the licence are not always made sufficiently clear from the point of view of knitting up the garment itself. Ideally the extent of the licence should be clearly and unambiguously stated just as it is when you pay for a driving licence, bus pass or sign a lease on a property. If it is not, the knitter is left with the problem of finding out whether buying a particular pattern (licence) allows her/him to knit one garment, unlimited numbers of garments, garments for sale etc.

While it tends to be the case that the pattern 'licence' allows a knitter to knit multiple garments for personal use, designers take different positions on the extent of the licence. In these cases a prudent knitter, particularly someone who may want to make a garment up for resale, should contact the designer or publisher to establish the exact nature of the licence granted with the pattern otherwise she/he might be infringing the copyright of the design.

Patterns are published by magazines, yarn companies and independent designers. Members of each group earn their living in different ways and tend therefore to have different sets of priorities.

MAGAZINES

Magazines are primarily concerned with the publishing aspect of knitting, knitwear design and patterns for knitwear. As a result you should assume, and it is usually very clearly stated on a prominent page, that under no circumstances will they allow the pages of the magazines or anything appearing on them to be photocopied or copied in other ways. The only kind of copying that might be tolerated is of very small parts for your own personal use. Perhaps you want to enlarge the text of a pattern so that you can follow it if you have poor eyesight, for example. Making a copy

for a friend is strictly illegal.

On the other hand, so far as knitting the designs contained in patterns on the pages of the magazines is concerned, publishers and editors are usually less restrictive than independent designers. I think it is fair to say that most magazine publishers of patterns grant the magazine purchaser the right to knit the patterns for personal use. In addition, Carol Chambers, the Editor of *Machine Knit Today*, says that she would probably not object to the designs being knitted for resale on a small scale either. This is not necessarily the case for all magazines and if you are in any doubt take the time to write to the publisher to ask. The chances are you will be allowed to go ahead if you are a small individual knitter. On the other hand you should not take credit for the design or imply that it is your own, if it is not. This means you should avoid putting a label that says 'an original design by Joan Bloggs' in a garment

knitted from an MKT pattern and stick to something like 'knitted by Joan Bloggs'.

INDEPENDENT DESIGNERS

Like magazine publishers, independent designers publish patterns or stitch patterns and like magazines, virtually all designers expressly forbid photocopying of published patterns and diagrams. On the other hand, they grant a limited licence to you to knit the designs contained in the pattern. However, different designers place more or fewer restrictions on the extent of the licence granted to the licensee (purchaser of the pattern). Bear in mind that what you have 'purchased' is not a physical piece of property which you can do whatever you like with, but is rather a collection of rights related to a design. In this respect it has certain characteristics in common with a bus pass or airline ticket. If the bus pass says you can travel a particular route for an unlim-

EXAMPLES OF LICENCE TERMS WHICH CAN BE PLACED ON PATTERN USE

Different designers place different restrictions on use of their designs. Unless a statement is explicitly made to the contrary, no pattern may ever be photocopied.

Licence term

Licensee (purchaser) may knit a number of garments for personal use

Licensee (purchaser) may knit an unlimited number of garments for personal use

Licensee (purchaser) may knit an unlimited number of garments for personal use and a specified number of garments for resale

Acknowledgement must be made to the designer on all garments knitted for resale

Acknowledgement must be made to the designer on all labels supplied with garments knitted for resale

Licensee (purchaser) may knit an unlimited number of garments for personal use or for resale

Licensee (purchaser) and anyone else licensee chooses to lend a pattern to, may knit an unlimited number of garments for personal use or for resale

Comments

This will usually be clearly stated if it applies

This is the most usual situation for patterns sold by independent designers. While allowing most knitters all the freedom they need to knit the design, it protects the designer both from commercial use and from multiple use of one pattern by different individuals. (If multiple use is taken to its logical conclusion, it means that once one pattern is sold to one person the whole world can use it. Under such a system all designers would go out of business!)

Some designers allow very limited use of their designs for resale but many do not. Magazine patterns are more likely to fall into this category than patterns from independent designers, but this should always be checked

This means you must include a label stating the designer's name

This just means that if you supply labels of any sort you must mention the designer

While still restricted to one person's knitting use, this arrangement would allow the knitter to knit an unlimited number of garments for profit, without paying a design fee or royalty

This situation may hold in some cases (but do check!) where the person selling the pattern does not expect to make any money from the design but from selling the yarn recommended to complete the garment. It is therefore in the pattern seller's interest for as many people as possible to knit the design. (The designer of the garment has already been paid a fee or is paid a salary.) This is the only case where a pattern can legitimately be placed in a club library for any member to knit from. No independent designer in their right mind would grant licence terms like this!

ited number of times until a certain date, it is illegal to lend it to a friend to travel on, use it on a different route or after the date specified.

UNLIMITED USE FOR ONE PERSON

Similarly, if a pattern says one person can knit unlimited garments for personal use, you should assume this means you cannot allow your friend to use it to knit up garments as well, you cannot pass it around amongst a group of knitters, or knit garments for resale. Ideally, of course, every pattern should state clearly the licence terms it grants and what it excludes but as I mentioned above, in practice this does not always happen. Again, if nothing is stated in the pattern you should contact the designer if you want to be sure about the situation.

LIMIT EXAMPLES

Below are some examples of different limits designers may place on the use of their designs. Remember that designers make their living from their designs in one way or another. While one designer who sells her own knitwear may wish to restrict use of her patterns for non-commercial use, to retain exclusivity for her own business, another may be willing to extend the licence to cover knitting for profit in return for a fixed fee or for royalties. This is usually in the order of two to five per cent of the sales price of the finished garment, if the garment has been knitted exclusively from the designer's pattern. Another point to bear in mind is that most copyright owners make a distinction between small scale individual knitters for profit and larger concerns where more than one knitter is involved. Consequently their attitude to royalty fees will differ accordingly. The single knitter will be unlikely to knit up many garments using any one design and will probably not be making a very big profit on her knitting. A larger concern may well be making up a successful design many times over, so that the usual five per cent royalty fee is justified in return for the designer's contribution to the company's income.

At the risk of making matters sound complicated, I have gone into some detail in this article, as knitters and designers are increasingly concerned about copyright issues. Indeed, recently a number of British designers have been prey to what amounts to commercial piracy. Multiple copies of their design have been made (some on disc, some in patterns and some in diagram form) and these sold on for profit both abroad and here at our own knitting shows! As a result, many are taking a far more serious view of any kind of illegal copying. On the other hand, for the majority of knitters the situation is simple. As an average knitter for pleasure, for friends and family, your basic requirements will be amply met when you use a magazine pattern or buy a pattern from a designer. In other words, you can knit up the design as many times as you want for family and friends.

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COMPUTER STYLE

Wendy Damon explains IntoShape's facilities to print and knit from screen

IntoShape offers two ways of getting the shaping information for your garment:

- * you can print out the information
- * you can bring the shaping information up on to the screen and knit direct from screen.

PREPARING KNITTING INSTRUCTIONS

Before you can do either of these things the garment which we created in the GARMENT section of IntoShape must be prepared with knitting instructions. This is done in the OVERLAY section. In this section you can add a stitch design to the shape. You can draw directly on to each shape or you can bring in patterns created in the MOTIF section and place them on the panels.

Double click on the OVERLAY icon and, before you begin, go to the OPTION menu and look at 'Shape for Machine'. If it has a smiling face next to it then it is selected and your garment instructions will be prepared for machine knitting. If there is no smiling face then click on 'Shape for Machine' to switch it on.

Bring in your garment shape by choosing FILE — Open. Choose the garment type (Cardigan, Jumper, Piece) and then the file which you saved in the GARMENT section. A box will appear requesting tension details, fill those in and then all the pieces for your garment will appear on the screen. You can play around with motifs and patterns, or if you want a plain stocking stitch garment then use the fill tool to fill the shapes with a plain colour. When you have finished go to FILE and Save (or 'Save As' if you want to give it a new name). Choose FILE and Quit to leave this section.

PRINTING OUT SHAPING INFORMATION

This program supports Epson compatible printers which limits printing to dot matrix printers. If you have Windows on your computer then you can purchase, from Clwyd Technics, a program called Printshop* which will allow you to print to any printer supported by Windows.

To print, double click on the PRINT icon and once in this section choose PRINT. You will see listed the printout options. The available options will be brighter. Only 'Shaping Instructions' and 'Short Form Instructions' will be available. These two are virtually the

same, the second option using symbols like plus and minus in place of words like 'increase' and 'decrease'. When you choose the option you want you will get a box listing the garment files. Choose the garment you saved in OVERLAY. You will then be asked if you want to print the shape outline. I can't see any virtue in doing this since it takes ages and the shape does not appear to be to scale. If you choose to print the shape then that will print first and then the instructions will be printed below. If you choose not to print the shape then you will get just the instructions. See Figures 1 and 2.

Note: You can also save to file and this is very useful if you write patterns because the instructions are saved as a 'TXT' file and can be imported into a word processor. From there you can print them out as they stand or incorporate the figures into your usual pattern format. It is also a way of getting round the printing problem if you are not using an Epson compatible printer since you can print instructions from your word processor to whichever printer your word processor supports.

KNITTING FROM SCREEN

Knit from screen for Brother and Silver Reed are under two different icons on the desktop so I will deal with them

FIGURE 1 SHAPING INSTRUCTIONS

Stitches per cm 2.8
Rows per cm 4.0
Piece
Carriage at Left.
Row 1: With 112 stitches, knit 41 rows.
Row 42: Hold 55 at left. Knit 2 rows.
Row 44: Decrease 1 at left. Knit 3 rows.
Row 47: Decrease 1 at left. Knit 2 rows.
Row 49: Decrease 1 at left. Knit 3 rows. 2 times.
Row 55: Decrease 1 at left. Knit 2 rows.
Row 57: Decrease 1 at left. Knit 3 rows. 2 times.
Row 63: Decrease 1 at left. Knit 2 rows.
Row 65: Decrease 1 at left. Knit 3 ROWS.

FIGURE 2 SHORT FORM INSTRUCTIONS

Carriage at Left.
Row 1: With 112 st. Knit 41;
Row 42: Hold 55 at left Knit 2;
Row 44: -1L Knit 3;
Row 47: -1L Knit 2;
Row 49: -1L Knit 3 x 2;
Row 55: -1L Knit 2;
Row 57: -1L Knit 3 x 2;
Row 63: -1L Knit 2;
Row 65: -1L Knit 3;

separately. You must have the garment prepared in the OVERLAY section as described above.

BROTHER

If you are knitting a panel with a stitch design then you will need to go to the STITCH section and prepare the stitch design for the stitch type you are going to use, i.e. Fair Isle or jacquard. You can either do this for each panel you have overlaid or just the motif. Since the stitch pattern will be knitted from the knitting machine memory and not from the computer you can simply program the knitting machine for an all-over pattern. When you have done that and saved the pattern, download the stitch design to the knitting machine. If you are knitting stocking stitch then you can miss out this step.

To get to the knit screen double click on the FOLLOW icon. Choose the GARMENT menu and then select your garment. The first panel appears on the screen and a box asking if you wish to follow this panel. Click on 'Yes' if you want to knit that panel, 'No' if you don't. If you click 'No' you will be offered the next panel, and so on until you come to the panel you do want to knit. When you have selected the panel you want to knit the knit screen will come up and a warning that you should have the knitting machine connected. Press any key to get rid of the warning message.

The knit screen is fairly self-explanatory and as you knit the garment panel will move down in the box at the bottom. The knitted rows will count up in the large left hand box at the top and the number of rows to the next shaping will be counting down in the wide box above the panel box. When a shaping needs to be done the instructions will appear in this box. The current row is shown in the bars across the middle of the screen so you can check how many stitches you should currently have and, if you are knitting a stitch pattern, which needle is holding which colour. See Figure 3.

Remember that the stitch pattern, if you have included one on the panel, will be knitted from the knitting machine memory and not from the computer. You must therefore program the machine to knit the required stitch pattern e.g. 901, before you start knitting. As the name implies, the screen simply follows the knitting, it doesn't influence what the machine is knitting. If you have to stop and unpick rows remember to set back the pattern on the machine as well as moving back down the screen. The screen will only move if you have the drive belt on the knitting machine engaged so you have to select KC even for stocking stitch knitting. Program a section of plain (or background) colour to prevent needles selecting.

When you have finished click on Quit and choose another panel.

SILVER REED

This is found under the REED icon.

FIGURE 3

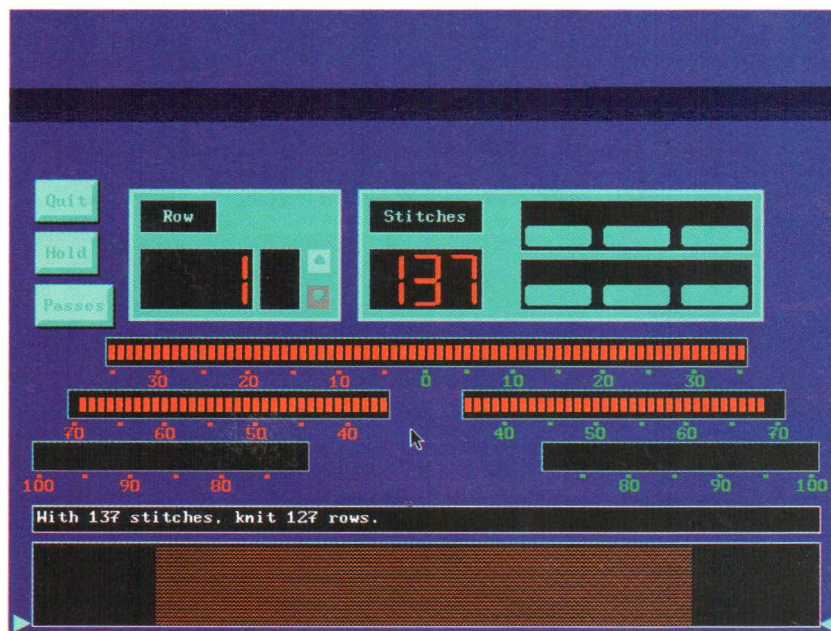
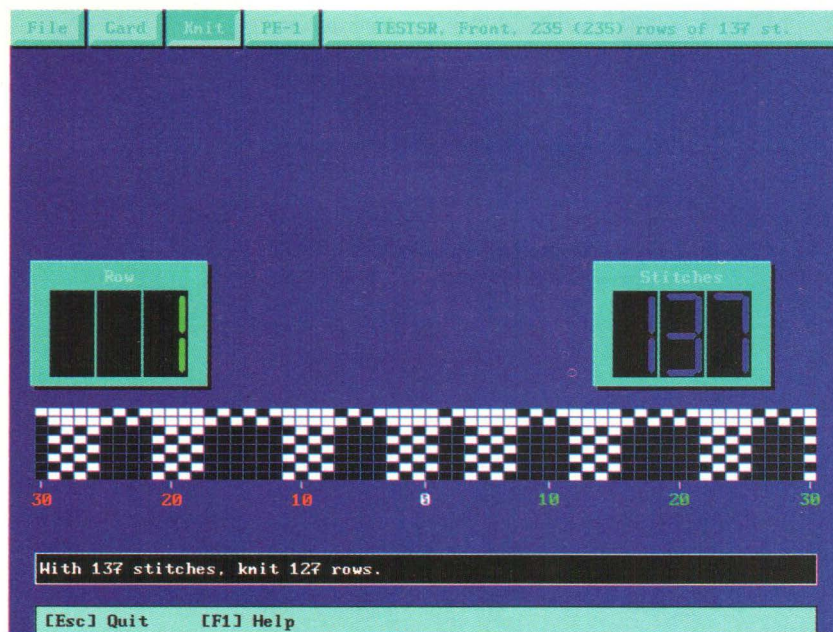


FIGURE 4



There is an additional step before you can use the knit screen — panels have to be prepared in the STITCH section. You have to do this because the knitting is done direct from the computer (and not from a downloaded stitch design as with Brother) and so you must tell the computer which type of stitch you want to knit. From the STITCH section, call up the garment file, choose the panel and then proceed as you would for a motif, setting the stitch type and re-mapping the colours. Save each panel as a pattern. If you want to knit a stocking stitch panel you still need to prepare the piece in the STITCH section. Choose 'Fair Isle' as the stitch type and make the panel colour the main colour.

When you are ready double click on the REED icon. Make sure the knitting machine is connected and that the inspection light is ON. Choose FILE —

Open Garment. Select the garment you wish to knit and then the panel you wish to knit from the sub-menu which will follow. The panel will be displayed in the bottom left-hand corner and you will be asked if you wish to knit this pattern. You may have prepared the panel for several different stitch types and may want to cycle through them to find the one you want to knit. If the first offer — for instance Fair Isle, is the one you want to knit then click on 'Yes'.

Click on KNIT, turn the inspection light OFF and click on 'Knit Pattern'. The knit screen now appears. The knitting instructions will appear in the bar at the bottom of the screen. Above that is a box showing the current section of knitting, the current row is the bottom one. You will notice that the box is not as wide as the knitting. You can toggle between 60 stitches wide and 100

stitches wide by pressing F2 on the keyboard. Even at 100 stitches wide you may not be able to see the edges of the knitting so you can use the arrow keys to move the panel in the box so that you can see one side or the other. Above this box are three boxes showing current row, total number of rows to be knitted and number of stitches currently knitting. See Figure 4.

When you have finished knitting press ESC to exit. If you are breaking off half way through a panel then make a note of the row number so that you can return to this point.

That's all on computer shaping for the moment.

* *Printshop* is available from Clwyd Technics, Antelope Industrial Estate, Rhydymwyn, Nr Mold, Clwyd CH7 5JH for £5 inclusive of p&p.

1994

WELSH FASHION AWARDS

In late spring, a complete train set out from Wales to London, for what was unofficially described as a 'day long party'. As that quote came from one of the hard-working participants in the evening show, it epitomised the enthusiasm of all the participants about this rather special Welsh Fashion forum.

The Welsh Fashion Awards were held at the Savoy Hotel before a VIP fashion audience. Nineteen designers were selected as finalists in the three categories of Main Fashion, Accessories and Bridal Wear. In total there were over 150 entries to the event and standards for this year were higher than ever.

NO EASY PANEL!

The judging panel reads like a 'Who's Who' of the fashion world and included David Emanuel, Clarissa Brooke-Turner of *Vogue* magazine, Simon Malloney from Dunhill, Caroline Collis from top international boutique Browns and Jeff Banks. The show choreographer was 'our own' Paul Baccara.

THE CLOTHES AND THE AWARDS

These awards offer young designers a chance to test their ideas, this time for Spring/Summer 1995. Judging from



Cropped and beaded silken jumper layered over a soft chiffon and double silk dress from Sarah Jane Hughes



Chairman of the Welsh Development Agency, Mr David Rowe-Beddo (left) with Toby Clark, David Emanuel and the winning designs for the Welsh Fashion Designer of the Year



Huw Richards Evans took his inspiration from a traditional riding habit to create this stunning bridal jacket with gold trimmings and an elegantly fluted skirt

Hand painted silk
waistcoat from
Sally Evans

Wide legged chiffon trousers and
flowing cover-up from Ian Russell's
white cruise wear collection

Two of the designs
from award winner
Toby Clark



FUTURE OPPORTUNITIES

Competitions like this are an important promotional vehicle — finalists at this event are invited to take part in a wider programme of events including the collections at Premier in August and Paris in September — Toby was being whisked off to a promotional showing in Japan whilst I was writing this! The Welsh Fashion Awards offer real opportunities for the industry and are sponsored by the Welsh Development Agency, The Blenheim Group and *Wales on Sunday* Newspaper.

Check out the designs and the names — we could be seeing a lot more of both in the future!

the pictures we've seen, the show demonstrated a more realistic approach to fashion design than some of the 'International names'. The garments were beautifully made, innovatively cut and/or decorated and yet highly wearable. It is extremely interesting to note that knitwear was not confined merely to casual dressing — Sarah Jane Hughes — bridal winner last year — showed a cropped and beaded silken jumper as part of her bridal collection (now there's a new market for us!).

Toby Clark was voted Welsh Fashion Designer of the year with a collection of fashions inspired by the peasant-style dressing of the Ukraine. Teleri Ann Jones received top honours in the Accessory category for her stunning range of leather and basketry handbags while Martin Davies scooped the Welsh Bridal Designer of the Year award with a stunning white velvet column dress.

Sexy dress from Rachel Fear's collection of high quality casual clothes

SIMPLY SILVER

It's not fit to go out at the moment; all my friends and relations have as much knitwear as they can cope with, and my fingers are itching to get at my knitting machine — but what to knit? I find myself in this position quite often, and as usual my thoughts turn to intarsia...

Once I've started knitting a woolly, I can usually finish it in three or four evenings, and then I'm looking for something else to do. However, intarsia is the perfect answer. The hand work involved makes it a more time-intensive pattern than practically any other, and it keeps me happily and productively absorbed for days sometimes, rather than hours.

WHAT IS IT?

When the first SilverReed intarsia carriage was introduced (in about 1980), two questions immediately sprang to my mind. The first was 'what's intarsia?' and the second was 'how does it work?' Nobody I asked could tell me what it was, so I looked it up in my dictionary, which told me it was an Italian word, meaning the inlaying of small pieces of coloured wood to make a pattern. 'Wood?' I thought, 'surely they mean wool! What has wood got to do with knitting?' Once I'd had a go with the intarsia carriage I began to

understand. Although the origin of the word relates to wood, the principle of inlaying small areas of colour could also apply to knitting.

HOW DOES IT WORK?

The answer to my second question 'how does it work?' was also easily answered. No matter which SilverReed intarsia carriage you use, the principle involved in using it is the same. The intarsia carriage brings needles to 'C' position, which means that about 15mm of the needle protrudes beyond the sinker pegs. The needles all line up neatly in that position, with all their little latches open, just begging for some yarn. You then select which needles are going to knit in which colour, and lay the yarn over the needles you have chosen. Once yarn is laid over all the needles, you take the intarsia carriage across, all the needles knit, and pop out into 'C' position again, all ready for the next row.

Intarsia is more time-consuming than whizzing through something like a two colour Fair Isle sweater, but you can put as many colours in a row as you have needles in work should you so choose.

A CHART SUCCESS

To knit intarsia, you need a pattern of some sort to follow. When I'm using

mechanical, as opposed to electronic, intarsia carriages, I generally use a chart. As knitted stitches are not square, you need to use correctly proportioned graph paper. I usually photocopy blank electronic design sheets, and stick the sheets together to make roughly the size I need. The rectangles are the right proportions, and are big enough to see without squinting, and the chart, even for a man's sweater remains a reasonable size and I don't end up with a piece of paper big enough to decorate my living room!

The chart for the waterfall pattern is drawn in black rather than all the different colours I used for the actual piece of knitting. Very often I don't decide exactly which colour is going where until I'm actually knitting. When you're using lots of different colours it's quite tricky to see how they are going to interact until three or four have been knitted.

THE EASY OPTION — USE YOUR KNIT CONTOUR

When I'm working on a large area of intarsia on a garment, I prefer to start with the garment pattern, drawn out on to knit contour paper. I draw the full pattern piece on the paper, at either half or quarter scale. That gives me a canvas to work on, and I draw my intarsia pattern within the outline, then follow the pattern on the stitch scale to show me which colour should knit where.

TENSION SQUARES (AGAIN!)

Talking about the knit contour reminds me — you **MUST** knit tension squares, either with the intarsia carriage if you are using that throughout the garment, or two, one with the main carriage if you are planning on using both carriages. The stitch reading must match on both tension squares. It does not matter if the row reading is different, as long as you remember to change the row setting on

INTARSIA CARRIAGE		AG 50	AG 20	AG 30	AG 40	AG 10	AG 155
M	SK 830	▼ ✓	▲ ✓				
	SK 840	✓ ■	✓				
A	SK 860				✓		
C	SK 890			✓			✓
H	SK 210		✓				
	SK 280		✓				
I	SK 740		✓				
N	SK 370		▲ ✓				
	SK 155			✓			✓
E	LK 150					✓	
	LK 100					✓	

▲ = Parts exchange required

▼ = Needle bed and AG 50 must be sent to Silver Knitting Machines Ltd at Mitcham for timing adjustment

■ = PE1 required for best results

the knit contour when you change carriages.

DON'T FORGET TO REVERSE

If you decide the first option — working from a chart — is the one for you, then do remember to do what I usually forget — which is to draw the chart in reverse. You are looking at the back of the knitting whilst it is on the machine, so your chart must be drawn in reverse — especially important if you are including letters or numbers in your design!

WHICH WAY NEXT?

This is beginning to sound a bit like a driving lesson, with all this talk of reversing and which way to go! It is important however to lay your yarn in the correct direction for intarsia. Do check your instruction book on how to lay the yarn over the needles correctly, and how to prevent little holes appearing between blocks of colour. The important points about laying the yarn over the needles are first, that all the latches are open, and second, that you always lay the yarn in the direction that the carriage is going to go. If the carriage is at the right, the yarn must be laid in the latches from right to left, and vice versa, with the yarn able to run freely from the side furthest away from the carriage.

HOW NOT TO DISAPPEAR INTO A BLACK HOLE

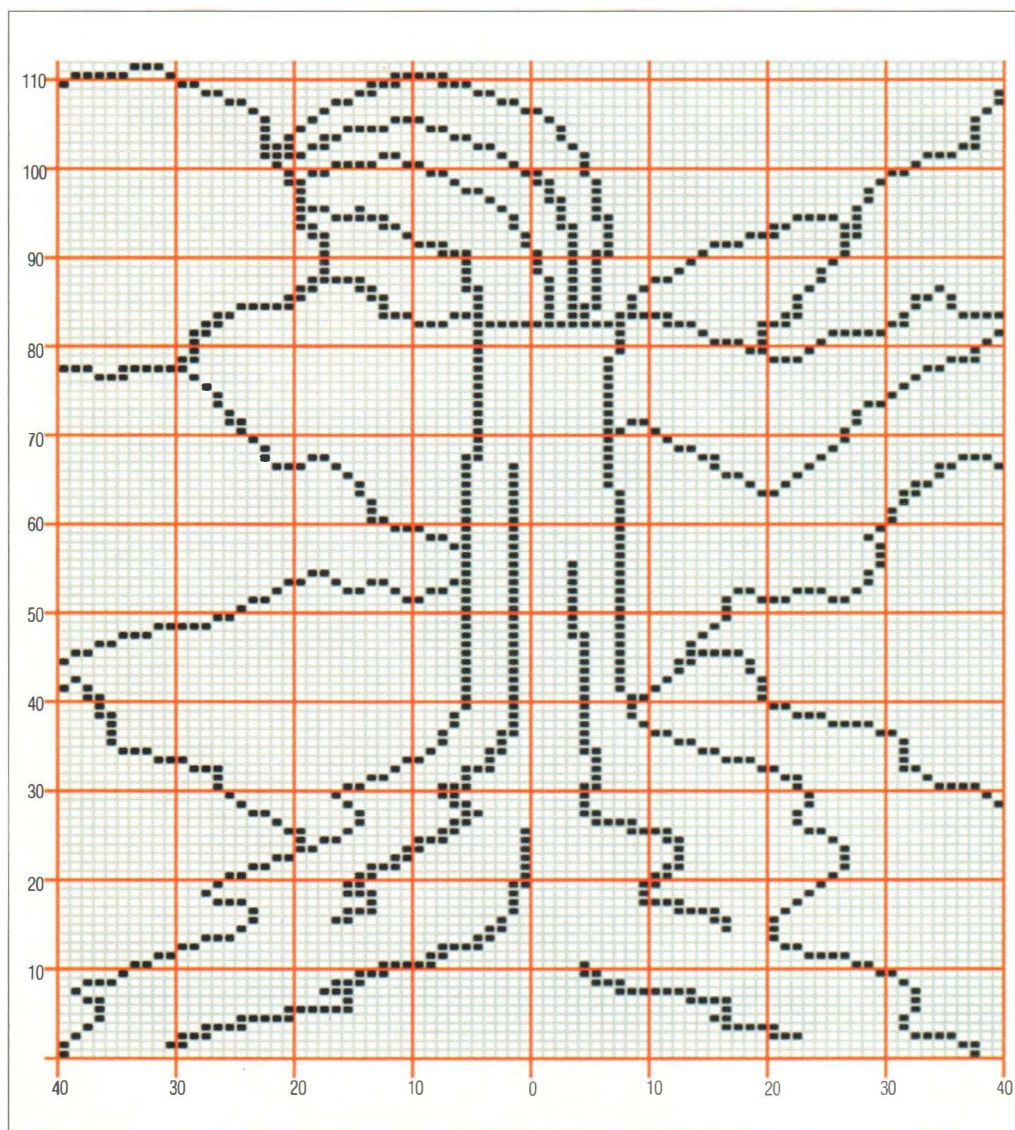
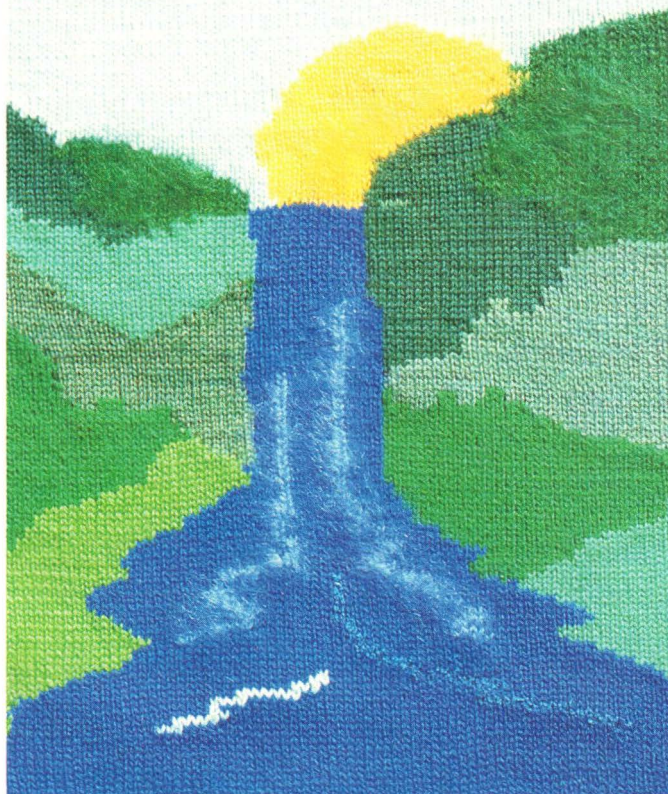
To prevent holes from forming where colours change, again refer to your instruction book. This shows you how to lay the first colour over the first group of needles, and then how to bring the second colour from behind the first, so that the yarns are interlocked at the point where the colours are changed. Repeat this on the second row, and you'll see that because the second row is in the opposite direction to the first, all the yarns become untangled. Magic! It is actually much easier to do than to describe.

We'll deal with preventing holes on the Silver Reed AG 50 electronic intarsia carriage in a later article, because depending on which method of intarsia you are knitting, the techniques are different.

KNIT YOUR NECK IN ONE

Silver intarsia carriages will also knit stocking stitch, by laying one colour over all the needles. This means that you can knit both halves of a neck (in stocking stitch or intarsia) at the same time. For stocking stitch, use two separate balls of yarn, laying one over the needles to the left, and the other over the needles to the right of centre '0'. This

The completed waterfall panel — don't forget to draw your chart in reverse



only works in stocking stitch or intarsia, but at least it guarantees that you knit the same number of rows on both side of the neck.

AN EXCITING NEW WAY OF WINDING A BALL OF YARN

One last little tip before I disappear for this month: the instruction book for the Silver AG 50 electronic intarsia carriage shows a brilliant way of winding yarn so you don't have loose ends hanging down which can affect the tension. Wind a small ball of yarn in the usual way. Normally the outer end of yarn is wound horizontally round the completed ball. For intarsia, wind the outer end vertically around the ball, about five or six times. Tuck the end through the loops you have just wound, and pull it tight. You should now find that the end coming out of the centre is held in place, and you can pull out only what you need for the next row. As the yarn is used, you will find the ball gets looser. Just find the outer end, and pull it to tighten the ball up again. I can remember the days when I used to have a real hotch potch of yarn tangled up on the floor around my feet. Winding the yarn in the way I've just described means that you'll have a series of tidy little balls, all hanging down neatly and behaving perfectly. Like all the best ideas, it is beautiful in its simplicity, and makes me wish I was clever enough to come up with concepts like it!

Next time, we'll take a look at the Silver Reed AG 50 electronic intarsia carriage, and see why it's made me even more enthusiastic than ever about intarsia.

STARTING OUT

Irene Krieger tells us how to make the machine knit a stitch when it has other ideas

Most of us go through our knitting lives quite happy to knit within the rules the machine lays down for us but, every now and again, a knitter will want the machine to do what he or she wants and never mind what the machine thinks about it. As you have no doubt found out the hard way, you cannot reason with the machine. It insists on doing things the way that it learnt in the factory and if we want to make it do something it thinks it cannot, we have to resort to a little subterfuge to make it think it is getting its own way. One of these cases is when you have cast on extra stitches on an edge of the work as I explained last month. If you are making a pattern that uses any of the

settings that do not require pushers such as CX or EX, to be honest, you have to give in. There is nothing you can do about it because the machine treats every needle the same way on these settings. The best solution is to let the machine do what it wants and then knit through the loops that have tucked or manually knit any stitches it has slipped.

TUBULAR CAUTION

Whilst I am talking about tubular, I ought to mention that you have to be especially careful if the new part is to be open at the bottom. Theoretically tubular work is double bed work so technically it should be all right to use the zig-zag double bed cast on I explained last month. However, even though it uses needles on both beds, the machine only knits on one bed at a time so it is really knitting stocking stitch on each bed. The double bed cast on I explained goes over both beds, so the end would be closed. I am not sure if it will show up in the photograph, but Section 1 of Swatch A shows what I mean. As you can see (hopefully) the cast on bit is closed compared to the main part of the swatch where the cast on is open.

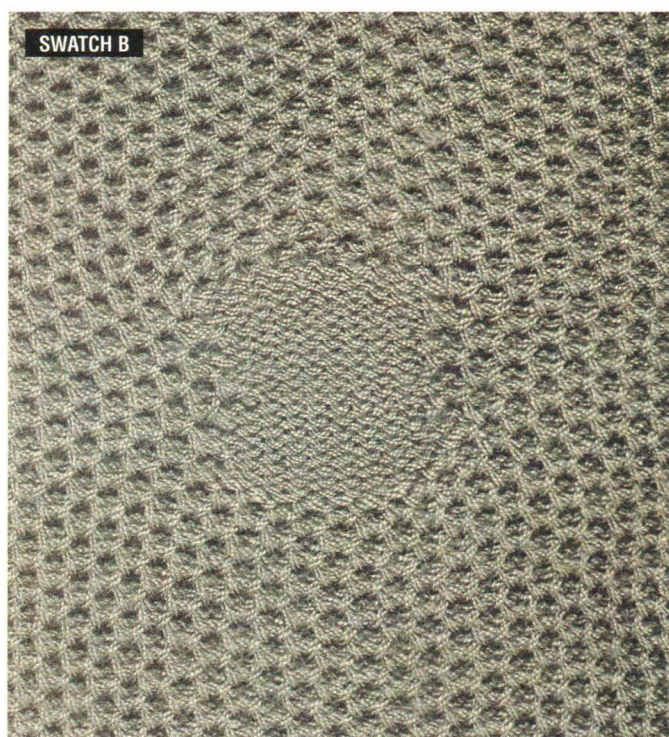
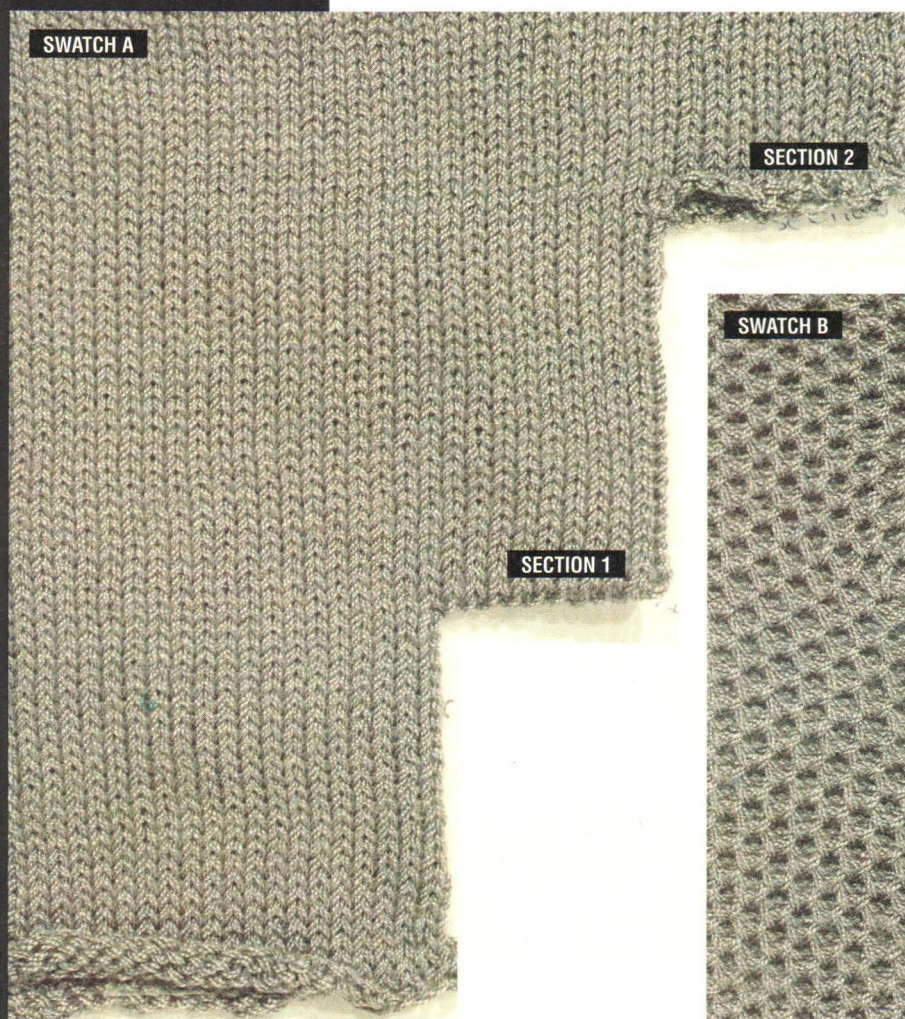
As the machine thinks it is knitting a double bed fabric, it needs stitches on both beds so what you have to do is give them to it. However, there is no rule that says the yarn has to zig-zag between the beds. When it makes tubular, the machine knits on the front bed as the

locks pass from right to left and on the back bed when they pass from left to right. If the new stitches are to be on the right, you need to make a single bed cast on (as I described last month) on the new back bed needles because that is where the yarn is. Once you have finished that, you need to make a single bed cast on on the front bed, starting with the needle opposite the last back bed needle and working towards the main part of the knitting. You will need to bring the yarn back to the lock edge so that it can continue knitting and the only way to do this is manually. With stitches on both beds, hanging on a piece of waste yarn is going to be pretty tricky and therefore not really an option. It is advisable to watch the stitches for the first few rows to make sure they are behaving themselves. Hanging a weight on will help, but there is not much for the weight to grip into. The weights that come with the U100 are nice and flat and can grip a single row of stitches but whilst you can use them elsewhere, Japanese claw weights will not do the job here. Section 2 of Swatch A shows an open cast on made as I have described above.

KNOW YOUR BEDS!

If you are working a pattern either with a card or made manually, the machine will want to continue with the pattern over the new stitches, but you may want it to knit all these stitches, at least for the first few rows until the cast on stitches have stabilised.

Tuck stitch is a good example. It uses pushers to select which stitches will knit and which will tuck. The pushers in the upper working position will make their needles knit and those in the lower working position will make their needles knit. That is the basis of what I am about to explain but to understand it fully, you need to know about the different actions of the Duomatic and



On the front bed of the E6000, the action

When using the Deco, the Duomatic will also rearrange the front bed pushers after you have knitted the row so you will have to move them after every row but remember to think in reverse if the arrow key is active. On either machine, it's a battle of wills but you win! Swatch B shows some single bed tuck stitch with a 'bald' patch in the middle made by manually moving the pushers. I thought that this would be easier for you to see than a swatch with the stocking stitch section at the cast on. There is one thing you will need to remember about the back bed pushers if the pattern has them arranged up and down in some sequence for the main pattern. The ones under the needles you are forcing to knit will be in a row and so will be out of

Last month, I promised to tell E6000 knitters a bit more about the CORR button on the console. This came about when I mentioned that you may need to change the width of patterning using this button. Once the pattern has been programmed into the console, information about the width of the knitting is entered. The machine automatically wants to pattern over the full width of the bed, but as this would mean that the rocks would have to clear the last needle at each end of the bed on every row, this is a bit of a waste of effort if only the centre sixty needles are in use. In this case, you would tell the machine to pattern between needle number thirty on the left and thirty on the right. If you are going to increase the number of needles in use whilst knitting, there is no need to calculate the number of needles you are going to end up with and work with this width from the star

So far, I have been explaining the easy stuff when all needles are in work on either bed. Next month, I will be going on to more complex needle arrangements i.e. when you have empty needles to work around.

53

I have been writing about the garter bar for several articles now. I have put into print all the stitches I had discovered over the last few years, many had been only precious scraps that I had stored away for the day when I had more time to develop them. Writing the articles has given me the opportunity to explore these stitches further, so imagine my disappointment when I reached into the box and the box was empty.

I have been so busy lately with the expansion of our knitwear business that I very rarely get time to experiment any more, so it was with pleasure that I put aside a weekend and played at my favourite pastime to come up with these stitches.

So, for this article, I have taken Pipi stitch one step further and worked on a new stitch. I have also included an edging that may be of help in finishing many garments especially where a heavy rib would spoil a delicate stitch. I have included the instructions for Pipi stitch showing the adaptation.

FALKBERRY STITCH

Pauline Falk presents the last of her special stitch collection, worked with the aid of the garter bar

PIPI STITCH — VARIATION 2

All I have done to this pattern is to add two more rows, the difference between the original stitch and this one is quite startling. I have underlined the pattern change from the original for you.

If you were using this pattern all over it would be best to cast on in waste yarn then cast on again with the main yarn with a closed cast on, for example, latch tool or 'e' wrap. Then knit three

rows stocking stitch, turn your work then start the pattern.

12 stitch and 11 row pattern repeat plus two stitches for sewing up.

Follow diagrams and use the following instructions to assist you.

Row 1. Knit

Row 2. Move stitches as Diagram 1 and knit.

Row 3. Knit.

Row 4. Transfer stitches as Diagram 1 and knit.

Row 5. Bring up needles as Diagram 2 on the ribber with the ribber set to half pitch and T10. Knit one row. Release the ribber stitches. Move the stitches as shown in Diagram 1, placing the seven long stitches on to the centre needle, and move the remaining stitches out so that every alternate needle now holds a stitch.

Row 6. Knit.

Row 7. Knit.

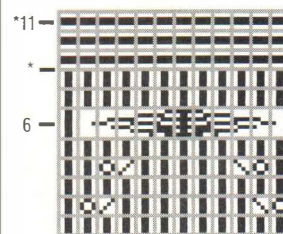
Row 8. Knit.

Row 9. Turn and knit.

Row 10. Knit.

Row 11. Knit, then turn back.

DIAGRAM 1



■ = Knit stitch

■ = Purl stitch

⊗ = Empty N

⌢ = Transfer to L or R



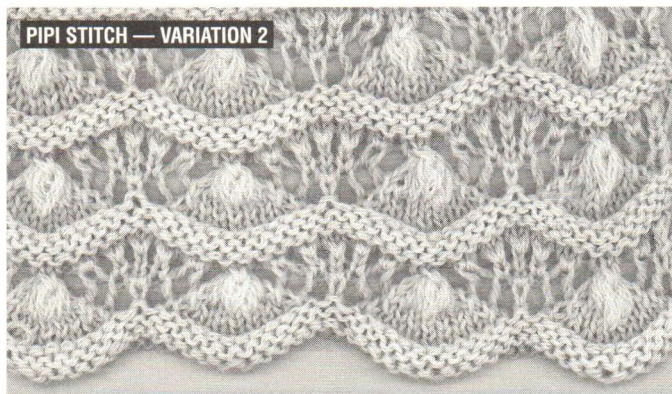
= Transfer 5 sts at L and R on to centre stitch

* = Turn work

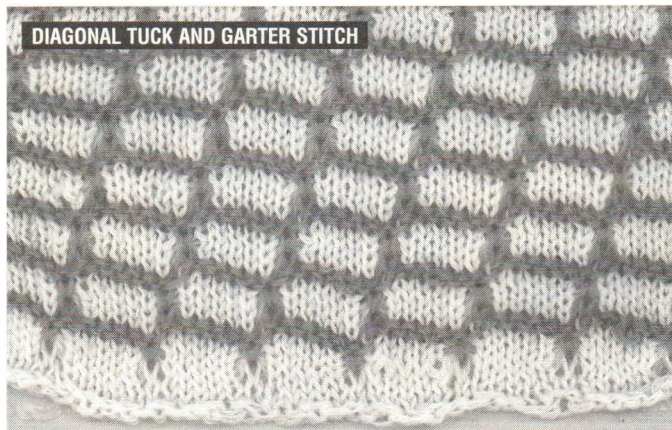
DIAGRAM 2



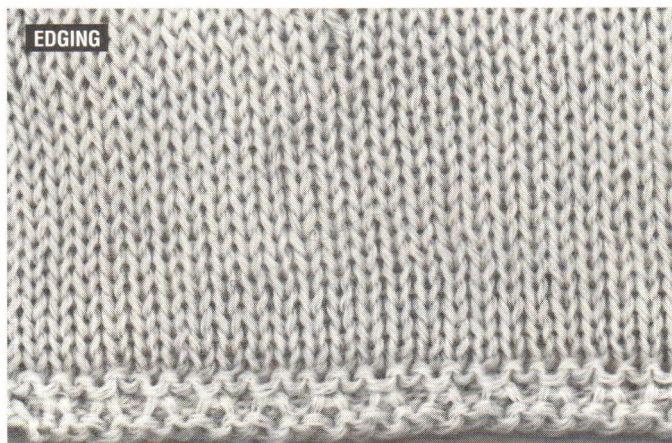
PIPI STITCH — VARIATION 2



DIAGONAL TUCK AND GARTER STITCH



EDGING



DIAGONAL TUCK AND GARTER STITCH

Six stitch and 48 row pattern repeat.

Work tuck for four rows, knit one row with a contrast yarn, turn your work and knit one more row with contrast. Turn back and knit four more rows tuck.

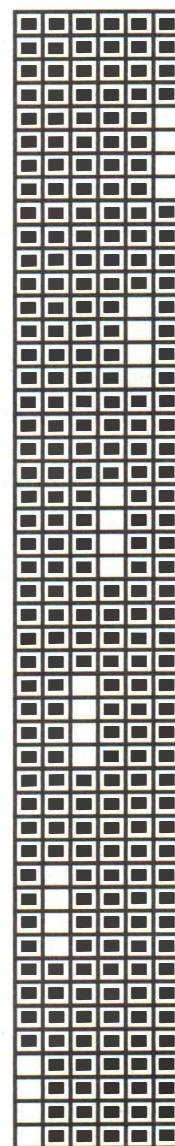
Try knitting one colour for a very pleasing texture.

EDGING

This edging is attached after the garment is finished and is ideally suited to fine yarn.

To knit your garment cast on in waste yarn. On completion pick up the stitches from the waste yarn with the right side facing you. Set your tension two whole numbers tighter than your main tension was for your garment. With the carriage on the right, knit one row. Set your machine to slip/part/empty and with your basic 1x1 card slip one row. Change back to stocking stitch and knit two rows. Pick up the loops from the slip stitch row and place on the needle directly above. Knit one row at T10 and link or latch tool cast off.

If this row is not loose enough you may need to bring alternate ribber needles up, set your machine to half pitch and knit one row over both beds. Release the ribber stitches, then link or latch tool cast off. This will give a much better cast off edge with a lot more ease.



Diagonal tuck and garter stitch

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SIZES

To suit bust 91[96:101:107:112]cm.
Finished measurement 106[111:116:
120:125]cm.
Length 69[69:70:70:71]cm.
Sleeve seam 44[44:45:45:46]cm.
Figures in square brackets [] refer to
larger sizes; where there is only one
set of figures, this applies to all sizes.

MATERIALS

Colinette Skye Pure Wool Aran
700[700:800:850:900] x 100g hanks
in MC.
Texere Aran
150[150:200:200:250]g in C.

MAIN TENSION

17.5 sts and 26 rows to 10cm measured
over patt after washing, drying and
steaming (tension dial approx 4 = MT).
Tension must be matched exactly before
starting garment.

ABBREVIATIONS

See page 14.

NOTE

Purl side is used as right side.
Measurements given are those of
finished garment and should not be
used to measure work on the machine.

PATTERN NOTE

Colour sequence: Begin by work-
ing 12 rows MC, 4 rows C and work
latched pattern over these rows.

Thereafter work latched pattern over 4
rows C, 12 rows MC, 4 rows C.

Latched pattern: K16 rows. Drop
every 10th st starting at N1 at L, back
to last row of rib. Pick up open st in latch
tool. Push latch tool behind first two lad-
ders, catch 2nd ladder in hook, close
latch and pull ladder through open st.
Continue to top of ladder in this way.
Replace open st on to empty N. K16 rows.
Moving 5 sts to L (of last position),
drop every 10th st 20 rows — to last
row worked in MC and work latch tool
pick up as before. These last 16 rows
form patt (alternating drop st position
as set) and are rep throughout.

SPECIAL NOTE

Colinette yarn comes in 100g hanks
and as it is hand-dyed, there will be
some colour variation. To achieve an even
colour effect overall, it is essential to work
from two hanks at a time. The sweater
shown was worked by working 2 rows
from one hank and 2 rows from a second
hank throughout. Thread each hank
through its own tension mast (one at L
and one at R). The Texere Aran is easily
hand fed.

Lady's Chunky Raglan Sweater

with polo neck

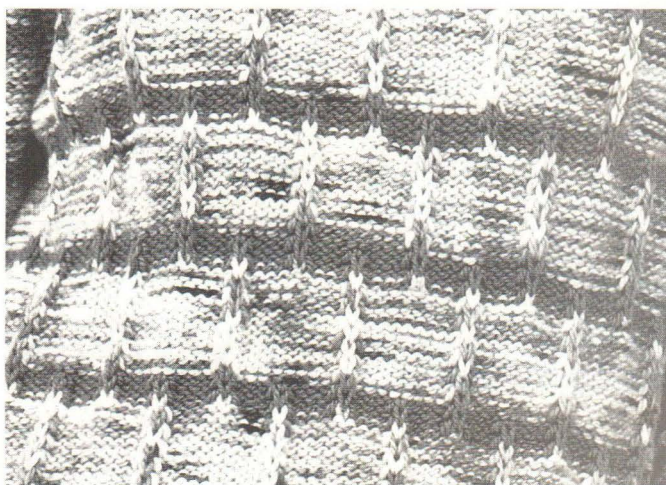
MACHINES: These instructions are written for chunky gauge machines
with ribber

YARN: Colinette, Skye Pure Wool Aran and Texere Aran

FIBRE CONTENT: 100% Wool

COLOUR: We used Colinette Skye Pure Wool Aran in Charnois (MC) and
Texere Aran in Shade 10 (C)

STOCKISTS: To obtain these yarns, please write to Colinette Yarns Ltd, 7
High Street, Welshpool, Powys, Wales SY21 7JP and Texere Yarns, College
Mill, Barkerend Road, Bradford, W. Yorks BD3 9AQ



BACK

With RB in position set machine for
1x1 rib. Push 92[98:102:106:110] Ns
on MB and corresponding Ns on RB to
WP. Arrange Ns for 1x1 rib. CAR. Using
MC, cast on and K3 tubular rows. Using
MT-3/MT-3, K20 rows. Transfer sts to
MB.

RC000 Using MT, start and work in
stripe and latch ladder patt (see Patt
and Special notes) throughout. K until
RC shows 94[94:96:96:98].

SHAPE ARMHOLES

RC000 Cast off 3[3:5:7:9] sts at beg of
next 2 rows.

Size 91cm only: K4 rows. Dec 1 st

at each end of next and every foll alt row
29 times in all, K2 rows.

All other sizes: K1 row. Dec 1 st at
each end of next and every foll alt row
32 times in all, K2 rows.

All sizes: At the same time, when RC
shows 56.

SHAPE NECK

Set carr for HP and push all Ns to L and
9 Ns to R of 'O' to HP. (Cover work in
HP with waste knitting — i.e. hook
waste knitting on to sinker gates before
pulling Ns forward — to prevent mark-
ing the held knitting.) Keeping armhole
shaping correct cont on rem sts at R and
dec 1 st at neck edge on next and every

foll alt row 5 times in all. RC shows 66.
CAL Leaving all Ns to R and 9 Ns to L
of centre 'O' in HP, return HP Ns
manually to WP and remove waste
knitting. Reset RC at 56 and work L
side to correspond with R.
Set carr so HP Ns will K and WK over
rem 28 sts.

FRONT

Work as given for back until RC shows
50 after start of armhole shaping.

SHAPE NECK

Set carr for HP and push all Ns to L and
6 Ns to R of centre 'O' to HP (protecting
HP work as before). Cont over rem sts
at R for first side. Keeping armhole
shaping correct throughout, dec 1 st at
neck edge on next and every foll alt row
8 times in all. RC shows 66.

CAL. Leaving all Ns to R and 6 Ns to L
of centre 'O' in HP, return HP Ns to WP
(as for back). Reset RC at 50 and work
to correspond with L side.

Set carr so HP Ns will K and WK over
rem 28 sts.

SLEEVES

With RB in position set machine for
1x1 rib. Push 44 Ns on MB and
corresponding Ns on RB to WP. Work
as given for back until RC shows
5[4:4:3:3] after cuff rib. Work in patt
throughout and inc 1 st at each end of
next and every foll 6th[5th:5th:4th:4th]
row 14[17:19:21:23] times in all. 72[78:
82:86:90] sts. K until RC shows 94[94:96:
96:98].

SHAPE TOP

RC000 Cast off 3[3:5:7:9] sts at beg
of next 2 rows.

Size 91cm only: K4 rows. Dec 1 st
at each end of next and every foll alt row
29 times in all, K2 rows.

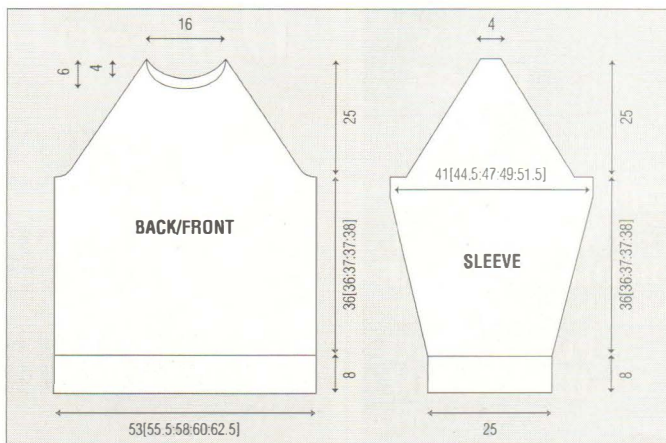
All other sizes: Dec 1 st at each end
of next and every foll alt row 32 times
in all, K2 rows. WK over rem 8 sts.

NECKBAND

Join 3 raglan seams. Push 72 Ns to
WP. Purl side facing, pick up neckline
and hang evenly on to Ns. Push RB to
WP. Transfer sts for 1x1 rib. Drop RB,
insert comb and replace RB in WP.
Weight evenly. Using MC and T2/2,
K40 rows. Transfer sts to MB and cast
off loosely (behind sinker posts).

TO MAKE UP

Join rem raglan seam. Wash garment,
when damp block to correct measurements
and steam thoroughly when dry. Ease
neck ribbing to measurements at outer
neck and steam. Join side and sleeve
seams. Steam seams from inside.





CAROL McCAIG

TEXTILE EXHIBITIONS

IMAGE-MIRAGE

Angela Teiger trained as a painter at St Martin's College, but in the seventies she began experimenting with textiles and clothing. The results of such experiments are on show at The Ice House in Holland Park, London from the 8th to the 23rd October!

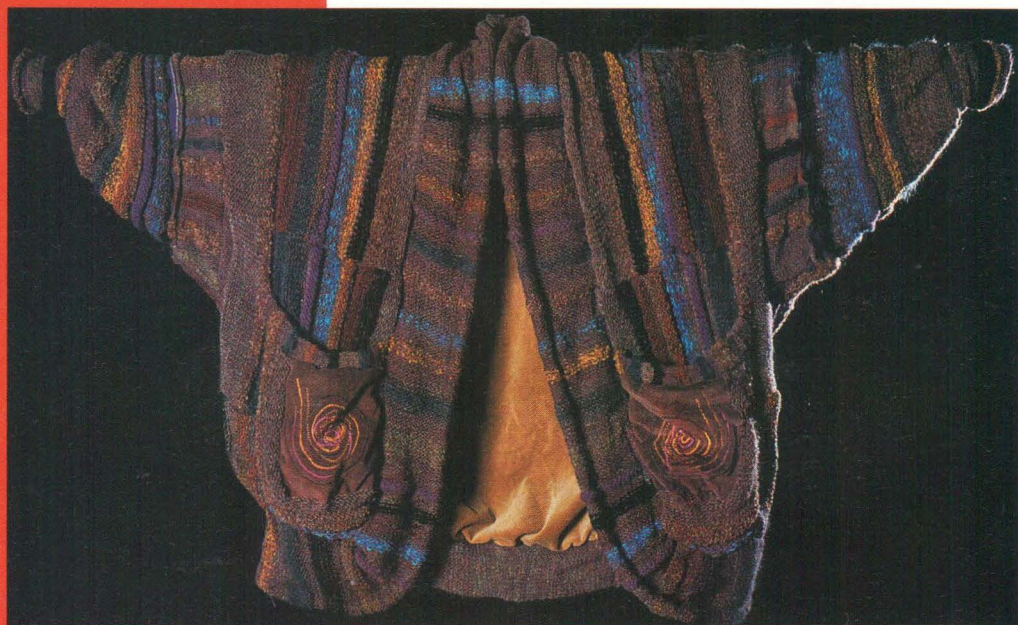
She now works in both mediums, which, she says 'feed from each other'. This exhibition — as you can see from our preview pictures, promises to be one which could inspire any knitter — so catch it if you can.

SEE WHAT A YEAR CAN DO!

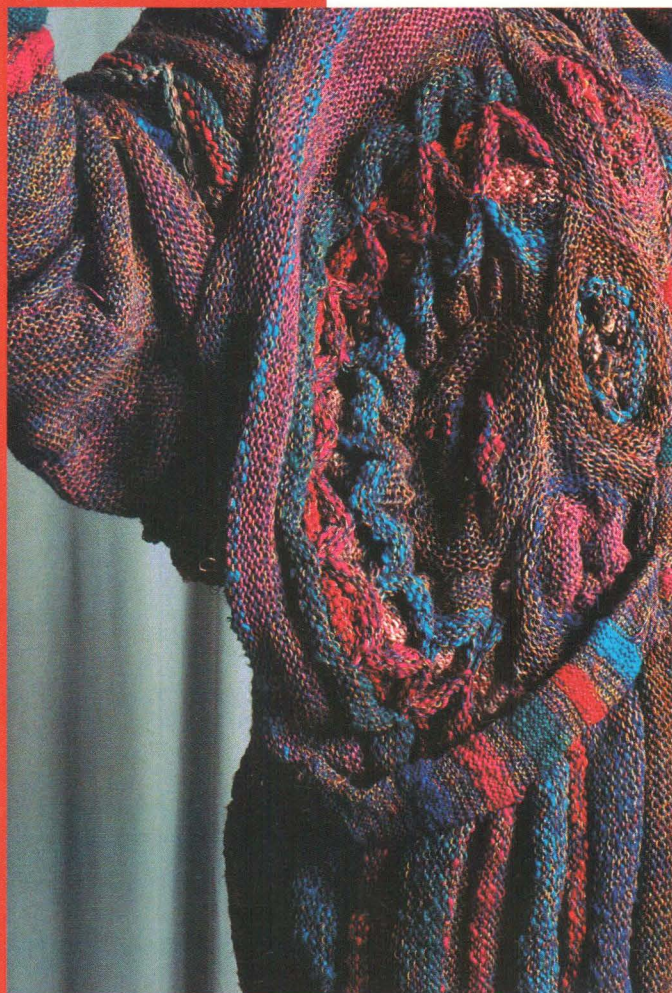
If you want to make new friends and hone your knitting skills, then take the plunge and join that class or club in your area. You don't know what you can do until you try — I suspect a few of Sybil Kenton's students on last year's City and Guilds course felt that way.

Sybil writes: "*We had a very positive group this year and the work has been really wonderful*". Sybil is very proud of her students' achievements on her City and Guilds course — believed to be the only one of its kind on offer in the Home Counties and North London area. Greenhill College (where the course is based) holds a yearly exhibition of students' work and Sybil kindly sent us some pictures to demonstrate the skill and imagination of her group.

So, if you're still hesitating, take a look at these pictures. How would you feel



Angela Teiger



City and Guilds students' work





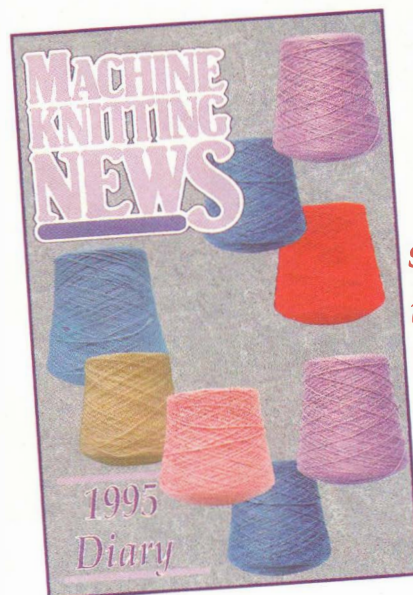
about creating one of these displays this time next year? If you live within commuting distance of Harrow, then perhaps you might like to join Sybil's class. For details of this and many other classes and courses on offer this year (all over

the country) turn to page 15.

AND — if there are any other proud tutors out there, get out the camera and share your students' achievements with us!

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Orders to be placed by October 31st 1994

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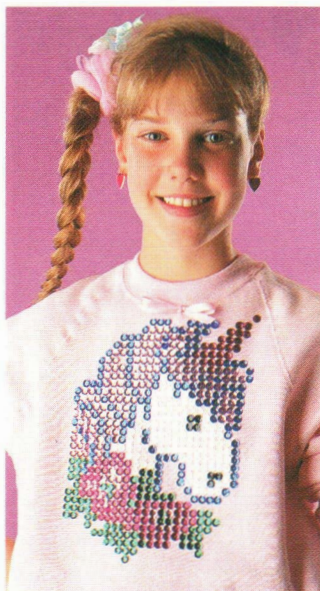
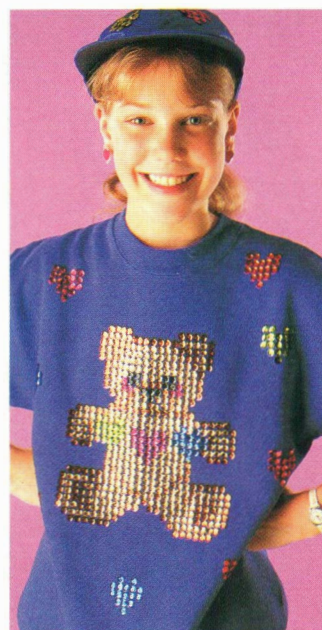
BEAD AND SEQUIN KITS



Stuck for ideas to brighten up a plain garment? Want to make something a bit special for Christmas? Short of time? If the answer to just one of these questions is yes, then our very special offer is just what you need!

Pearl Art and **Sequin Art** kits can add that designer touch to all sorts of knitwear — looking equally attractive on casual or more formal garments. The kits are simplicity themselves to apply — we tested them earlier this year and achieved delightful results in an evening! Just look at the benefits:

- 1 No sewing, all the pearls or sequins are glued in position using a safe and secure, clear and wash-safe, fabric glue that will keep your wearable art in place for years!
- 2 Easy to use *Fold-N-Fill* chart ensures easy and accurate application.
- 3 Wearable art can be applied to plain or textured garments and on all but the most hairy yarns.
- 4 Take advantage of our offer and **SAVE MONEY!**



appear on the chart. Squeeze a row of glue on to the garment about 6mm above the coloured dots at the fold, the same length as the row of pearls. Press the tightly packed row of pearls on to the glue line and carefully withdraw the applicator. Simply continue in this manner, row by row until the design is completed.

Each kit contains the *Fold-N-Fill* chart, easy bead skewer, 4mm pearlised beads housed in a snap-lid organiser with individual compartments for each colour; glue and step by step instructions.

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SEQUIN ART KITS

Simply place the chart face down on the garment as a placement guide and tape in place along the bottom edge. Fold the chart back one row of perforated lines at a time until the first row of symbols appears. Each symbol represents a sequin colour. Dot glue on the garment just 6mm above its matching symbol next to the chart fold and apply the sequin(s).

Each kit contains the unique *Fold-N-Fill* chart, glue, giant (8mm) sequins and step by step illustrated instructions. We have a choice of two delightful kits to suit fun lovers of all ages:

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PEARL ART KITS

Place and fold the *Fold-N-Fill* chart as for sequins. Load the pearls on to the skewer applicator in the order that they



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SIZES

To suit chest/bust 81-86[91-96:101-106]cm.
Finished measurement 112[116:120]cm.
Length 65[66:67]cm.
Sleeve seam 48cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Celandine Sienna
2[2:3] x 250g cones in MC.
Celandine Lisa
1 x 50g ball in each of A and B.

MAIN TENSIONS

31 sts and 37.5 rows to 10cm measured over rib patt using 2 ends together throughout (tension dial approx 9/9 = MT).
25.5 sts and 40 rows to 10cm measured over st st using 2 ends together throughout (tension dial approx 9).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS

See page 14.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.
If using another gauge machine, select a similar design of 8 rows high in a suitable repeat for your machine.

PATTERN NOTE

Needle arrangements for rib given in Diagrams 1-4.
Cable crossing instructions given along side Diagram 2. Cables worked on front only.

Unisex Cabled 'V' Neck Sweater

with Fair Isle detail

Illustrated on pages 66 and 67

MACHINES: These instructions are written for standard gauge punchcard machines with ribber — main cable garment can be worked on 4.5mm and 5mm double bed machines

YARN: Celandine Sienna and Lisa

FIBRE CONTENT: Sienna is 50% Silk, 30% Cotton, 20% Acrylic; Lisa is 50% Suri Alpaca, 50% Lambswool

COLOUR: We used Sienna in Shade 7 (MC), Lisa in Charcoal (A) and Pale Grey (B)

STOCKISTS: To obtain this yarn, please write to Celandine Ltd, 44 Kirkgate, Otley, West Yorks LS21 3HJ

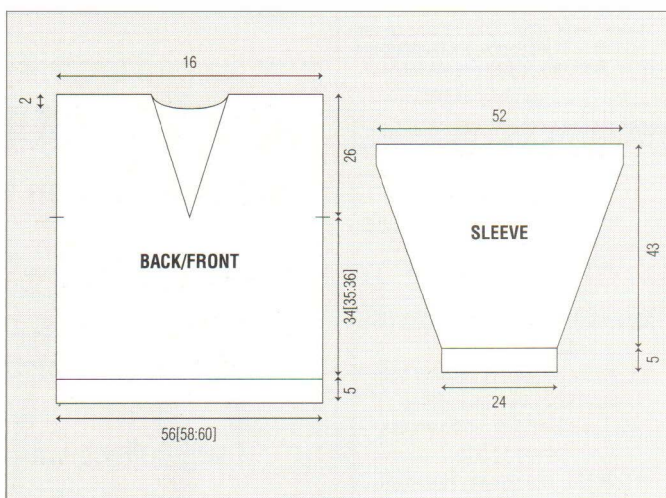
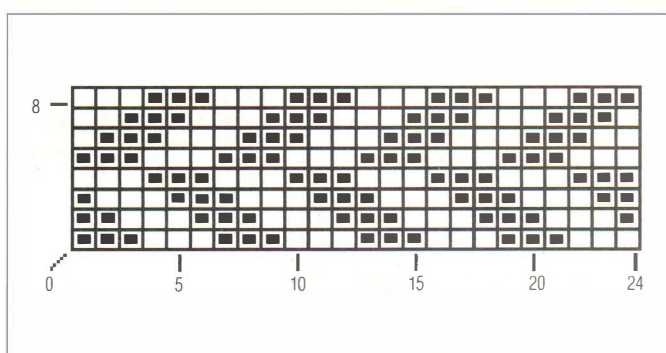


DIAGRAM 1 — BACK



DIAGRAM 2 — FRONT

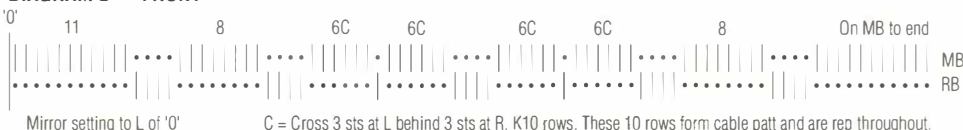


DIAGRAM 3 — POCKET LINING



DIAGRAM 4 — SLEEVE



'V' neck trim worked in Fair Isle, using A in Feeder 1/A and B in Feeder 2/B throughout.

SPECIAL NOTE

All yarns used double stranded throughout. Thread one end from each of two cones through the same tension mast and into carriage, treating as though they were the one yarn throughout.

BACK

With RB in position, set machine for 1x1 rib. Push 174[180:186] Ns on MB and corresponding Ns on RB to WP.

Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-4/MT-4, K24 rows. Arrange Ns as shown in Diagram 1.

RC000 Using MT, start and work in patt (see patt note) throughout. K until RC shows 218[222:226].

SHAPE NECK

Using a separate piece of MC, cast off 44 sts at centre. Set carr to HP and push 65[68:71] Ns at L to HP. Cont on rem 65[68:71] sts at R for first side. K2 rows. Dec 1 st at neck edge on next and every foll alt row 3 times in all. 62[65:68] sts. K until RC shows 226[230:234] and cast off.

CAL. Set carr so HP Ns will K. Reset RC at 218[222:226] and work L side to correspond with R.

POCKET LINING

With RB in position, set machine for FNR. Push 30 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for FNR. CAR. Using MC, cast on and K3 tubular rows. RC000 Arrange Ns as given in Diagram 3. Using MT, K30 rows and WK.

FRONT

Work as given for back but after welt arrange Ns and work in patt as given in Diagram 2. K as given for back until RC shows 128[132:136].

SHAPE NECK

Note position in cable sequence. Set carr for HP and push 87[90:93] Ns at L to HP. Cont over rem 87[90:93] Ns at R for first side. K2 rows. Dec 1 st at neck edge on next and every foll 3rd row 2 times in all, K3 rows. Dec 1 st at neck edge on next and every foll 4th row 23 times in all. 62[65:68] sts. K until RC shows 226[230:234] and cast off.

CAL. Set carr so HP Ns will K. Reset RC at 128[132:136] and keeping patt correct from noted position, K2 rows.

POCKET OPENING

Starting with 12th st from centre '0', using a separate piece of MC, cast off 30 sts. With wrong side facing, pick up sts

from below WY at top of pocket lining and hang evenly on to empty Ns. Remove WY. Complete neck shaping to correspond with R side.

SLEEVES

With RB in position set machine for 1x1 rib. Push 76 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K5 tubular rows. MT-4/MT-4, K24 rows. Arrange Ns as given in Diagram 4.

RC000 Using MT, K2 rows. Inc 1 st at each end of next and every foll 3rd row 10 times in all, K3 rows. Inc 1 st at each end of next and every foll 4th row 33 times in all, at the same time keeping rib patt correct as set. K until RC shows 162. Cast off rem 162 sts.

NECKBAND

Push 186 Ns to WP. Using WY, cast on and K a few rows ending CAL. Using nylon cord, K1 row.

RC000 Using MC and MT, cast on by hand over nylon cord ('e' wrap) and K2 rows. Dec 1 st at each edge on next and every foll alt row 6 times in all, Dec 1 st at each edge on next 4 rows. RC16. Using MT+1, K1 row. Using MT, K1 row. Inc 1 st at each edge on next 2 rows. Insert punchcard and lock on first row. Using A, inc 1 st at each edge on next row. Set carr to select/memorise for patt and inc 1 st at R on next row. Release card and work neck trim (see patt note) for 8 rows. Set carr for st st and using A, K2 rows. Cont in MC and st st throughout. At the same time when RC shows 20 inc 1 st at each edge on next and every foll alt row 6 times in all. 186 sts. K until RC shows 35 and WK.

POCKET BAND

With RB in position set machine for 1x1 rib. Push 130 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K5 tubular rows. Using MT-4/MT-4, K10 rows. Transfer sts to MB. Using MT, K2 rows and WK.

TO MAKE UP

Block and steam press pieces to correct measurements. Join shoulder seams. Join neckband centre seam. Pin band evenly on to neckline and backstitch through last row worked in MC on right side. Fold in half and slip stitch band to inside neck. Slip stitch side and bottom edges of pocket lining in place, ensuring sts do not show from right side. Pin pocket band in position and finish by backstitching through last row worked in MC. Join side and sleeve seams.

Lady's Tuck Lace Tunic

with mock pocket trim

Illustrated on page 65

MACHINES: These instructions are written for standard gauge punchcard machines with ribber

YARN: Jamieson and Smith Jumper Weight Shetland

FIBRE CONTENT: 100% Pure New Wool

COLOUR: We used Peach Shade 207 (MC)

STOCKISTS: This yarn is available via mail order from Jamieson and Smith (Shetland Wool Brokers) Ltd, 90 North Road, Lerwick, Shetland Isles ZE1 0PQ

SIZES

To suit bust 86[91:96:101:106]cm.
Finished measurement 98[104:110:116:122]cm.

Length 70[71:72:73:74]cm.

Sleeve seam 42[43:43:44:44]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Jamieson and Smith Jumper Weight Shetland

1[1:2:2:2] x 16oz cone(s) in MC.

MAIN TENSION

32 sts and 55 rows to 10cm measured over tuck lace patt, counting Ns in NWP as though they were in WP throughout and after washing and drying (tension dial approx 7 = MT).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 14.

NOTE

Tuck side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD/ELECTRONIC PATTERN

Punch card/mark mylar sheet/program patt before starting to knit.

PATTERN NOTE

Ns must be arranged correctly as shown in Diagram 1 for pattern to knit correctly. End selection must be cancelled (otherwise every time the carriage passes a N in NWP, it thinks it has reached the end of the pattern and selects it. When it passes over the next WP N it thinks it is the beginning of the row and selects this — playing havoc with the design!). Brother electronics set to KC II (where this setting is available) thus cancelling end N selection.

Carriage set for tuck throughout.

SPECIAL NOTE

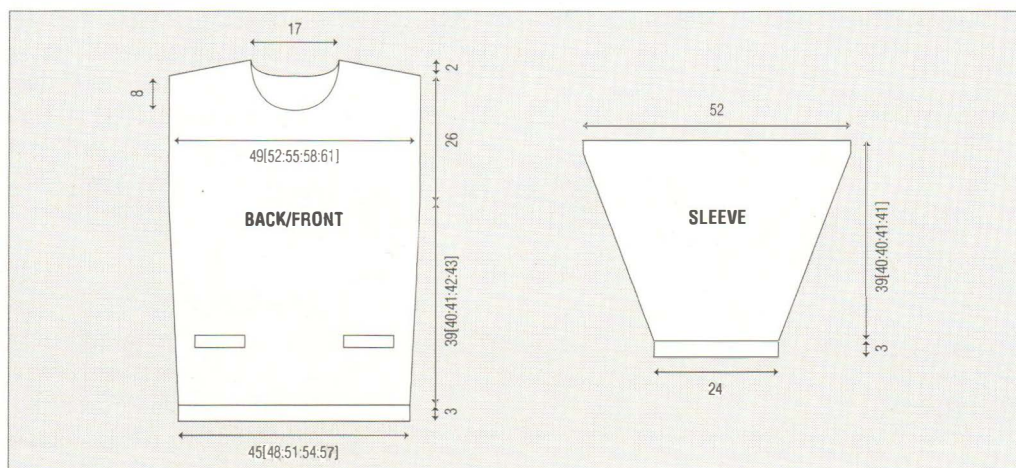
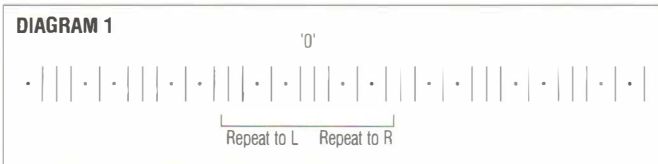
Ensure work is evenly weighted along the row. Casting off should be behind the sinker gates, making chains where Ns are in NWP. (Remember to unhook cast off edge as soon as casting off completed).

End Ns must always be in WP even when this breaks the pattern sequence. If these out of sequence end Ns are not selected/knitted during following rows, push them forward so that they knit alternately and do not simply tuck throughout — this will maintain neat edges. Similarly, when increasing always push the next (adjacent) N into WP. This may break the pattern sequence initially. After a few rows, adjust by transferring as required to keep the pattern correct throughout.

Older Brother models: Owners of some older Brother punchcard machines may be unable to cancel end N selection. This pattern can still be knitted, but after completing the welts/cuffs the NWP Ns will need to be removed completely from the needle bed. Anyone who has one of these machines and wishes to knit this and other attractive tuck lace patterns (of which there are many) may find it worthwhile to contact Brother in Manchester, as it is possible that your carriage can be adjusted. These patterns can then be knitted with ease.

BACK

With RB in position set machine for 1x1 rib. Push 144[154:164:174:184] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-5/MT-5, K15 rows. CAL. Transfer sts for patt as shown in Diagram 1. Insert punchcard and set carr to select/memorise for patt. Using MT, K1 row. Release card and work in patt (see patt note) throughout. RC000 K36[37:38:39:40] rows. Inc 1

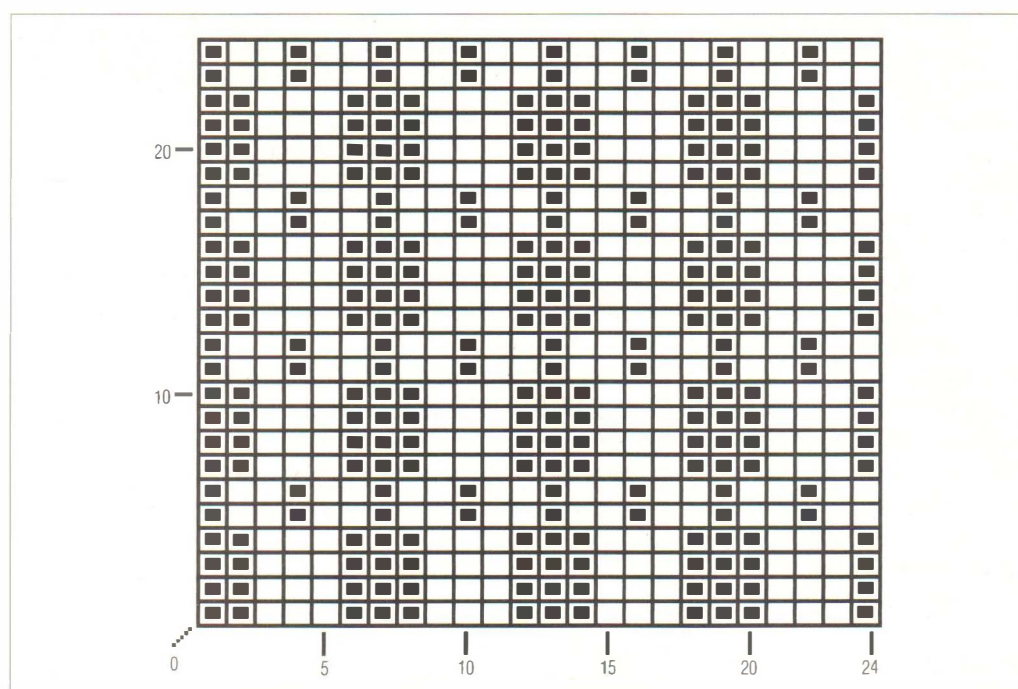


st at each end of next and every foll 36th[37th:38th:39th:40th] row 4[4:4:2:2] times in all. K34[35:36:37:38] rows and inc 1 st at each end of next and every foll 35th[36th:37th:38th:39th] row 2 times in all. 156[166:176:186:196] sts. K until RC shows 214[220:226:230:236] Place a marker at each edge. K until RC shows 358[364:370:374:380].

SHAPE BACK NECK AND SHOULDERS

Note patt row. Using a separate length of MC, cast off 36 sts at centre. Using nylon cord, K 60[65:70:75:80] sts at L by hand, taking Ns down to NWP. Cont on rem sts at R for first side. K1 row. Cast off 3 sts at beg of next row, K1 row. Cast off 2 sts at beg of next and foll alt row, K1 row. Dec 1 st at neck edge on next and foll alt row, *at the same time* cast off 9[10:11:11:12] sts at shoulder edge on next and every foll alt row 3[2:1:5:5] times in all, K1 row. Cast off 8[9:10:0:0] sts at shoulder on next and every foll alt row 2[3:4:0:0] times in all. RC shows 368[374:380:384:390]. Cast off rem 8[9:10:11:11] sts.

Unravel nylon cord from sts at L bringing Ns down to WP. Reset punchcard to noted row and lock. CAR. Set carr to select/memorise without K and take to L. Reset RC at 358[364:370:374:380].



Release card and work L side to correspond with R.

FRONT

Work as given for back until RC shows 324[330:336:340:346].

SHAPE NECK

Note pattern row. Using a separate length of MC, cast off 18 sts at centre. Using nylon cord, K 69[74:79:84:89] sts at L by hand taking Ns down to

NWP. Cont over rem sts for first side. K1 row. Cast off 3 sts at beg of next row. K3 rows. Cast off 2 sts at neck edge on next and every foll 3rd row 3 times in all. K2 rows.

Dec 1 st at neck edge on next and every foll alt row 9 times in all. 51[56:61:66:71] sts. K until RC shows 358[364:370:374:380].

SHAPE SHOULDER

Work as given for back noting RC to be reset to 324[330:336:340:346] when commencing L side.

K3 tubular rows.

Using MT-5/MT-5, K8 rows. Transfer sts to MB. Using MT, K1 row and WK.

NECKBAND

Join one shoulder seam.

CAL. Push 73 Ns at L and 74 Ns at R of centre '0' to WP. 147 Ns. With right side of garment facing, pick up neckline and hang evenly on to Ns. Using MC, and MT, K1 row. With RB in position, transfer sts for 1x1 rib. Drop RB, insert comb. Return RB to WP. Weight comb evenly.

RC000 MT-5/MT-5, K4 rows. Dec T by one dot on next and every foll 4th row 3 times in all (MT-6/MT-6), K6 rows. Inc T by one dot on next and every foll 4th row 3 times in all (MT-5/MT-5), K until RC shows 30. Transfer sts to MB. Using MT, K1 row and WK.

TO MAKE UP

Thoroughly steamstocking stitch rows of neckband and pocket bands to set sts. Join rem shoulder seam. Turn neckband to outside and pin into position over seam. Finish band by backstitching through last row worked in MC. With cast on edge at top, pin lower edge of pocket bands to garment fronts as shown. Backstitch in place as given for neckband. Slip stitch side edges of pocket band in place.

Set in sleeves between markers and matching centre sleeve marker to shoulder seam. Join side and sleeve seams. Wash twice in fairly hot water using a mild detergent such as washing up liquid.

Rinse well, adding a conditioner. Spin. Pull to correct shape and size and smooth flat on to a towel to dry.



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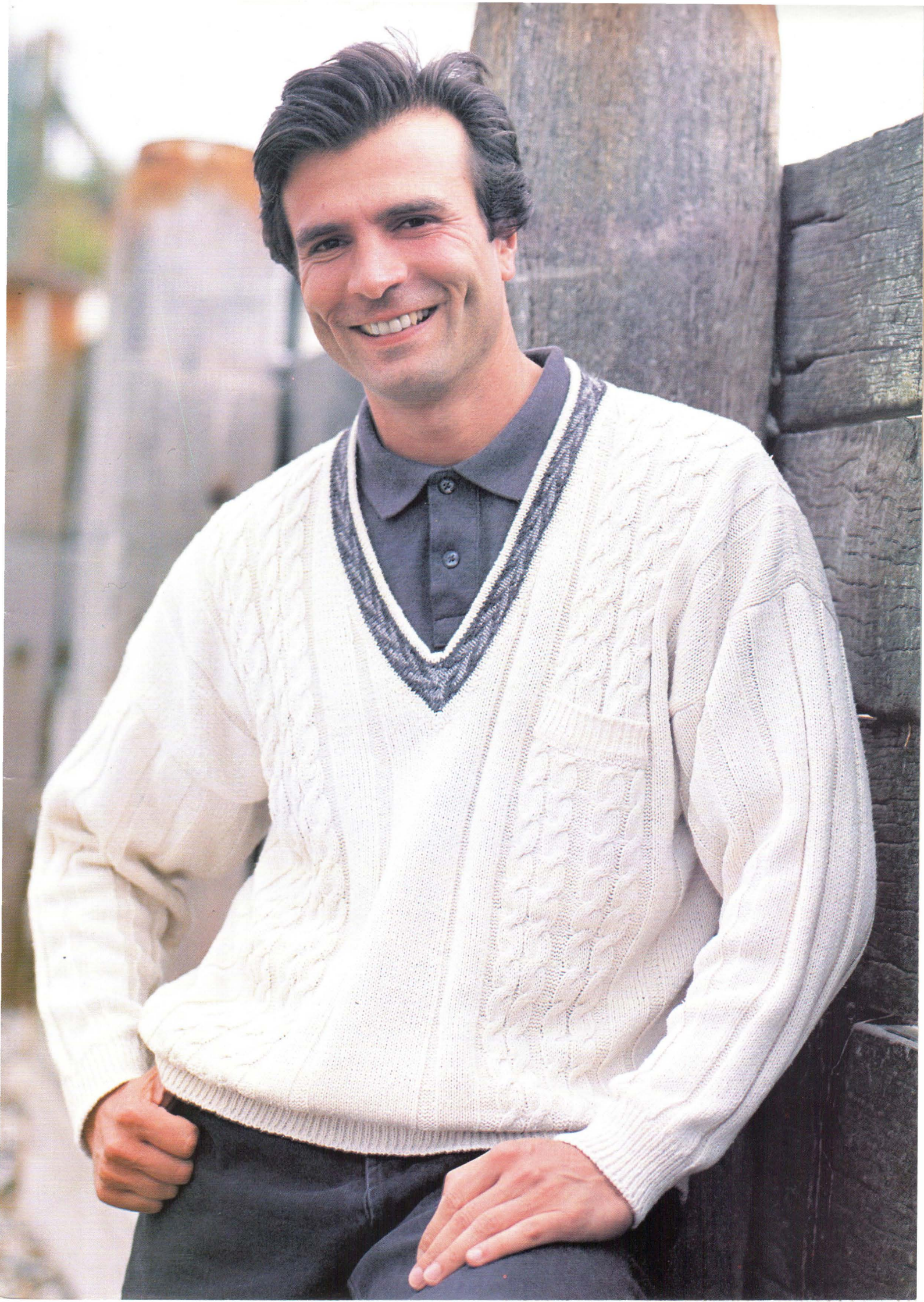
MOCK POCKET BANDS

With RB in position set machine for 1x1 rib. Push 33 Ns at L and 34 Ns at R of centre '0' on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and



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